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COSMIC COMMUNIST CONSTRUCTIONS PHOTOGRAPHED

FRÉDÉRIC CHAUBIN

11 APRIL-17 MAY 2008 • WED-FRI 3PM-8PM SAT-SUN 1PM-5PM

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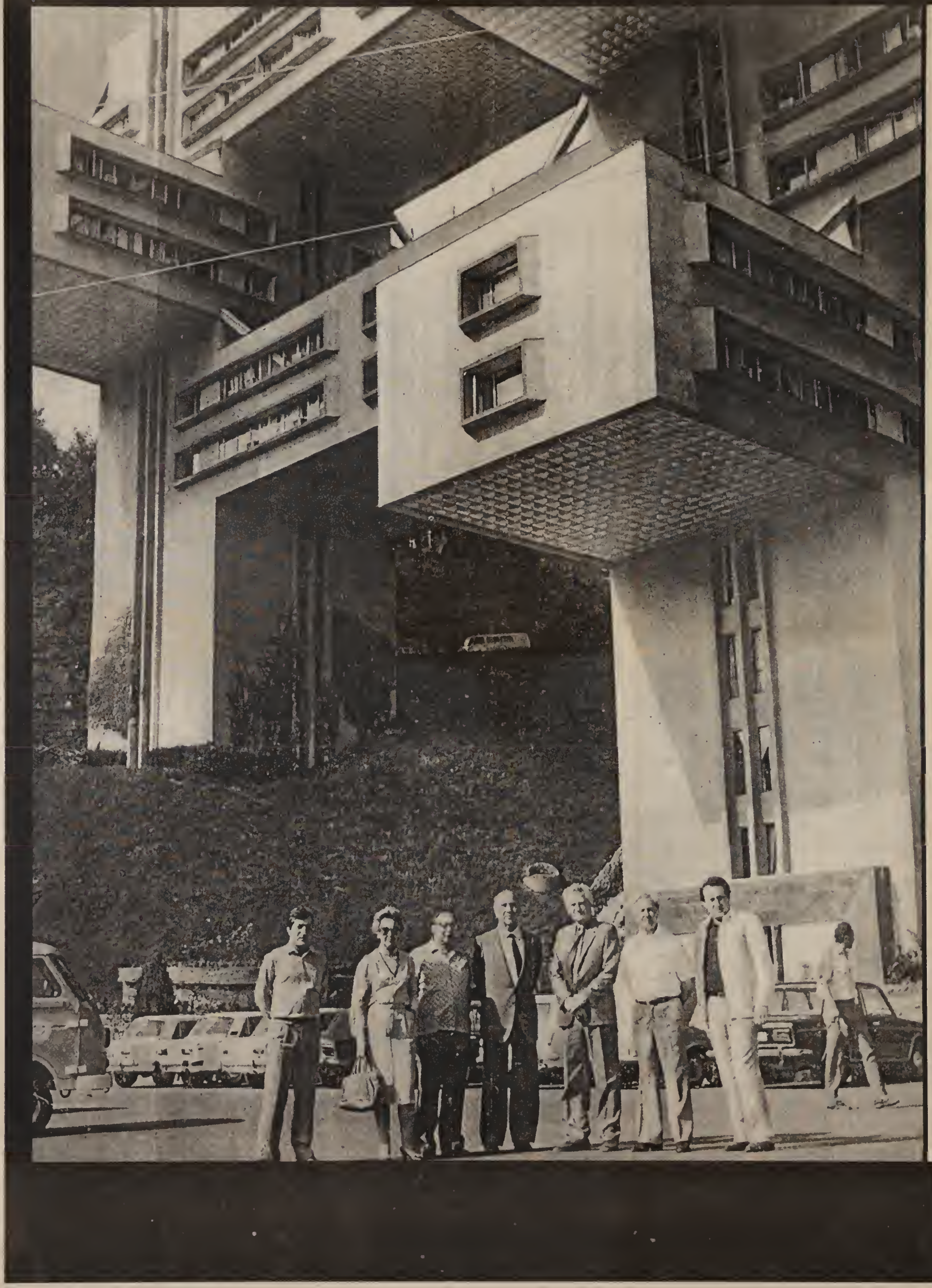

From: andrei vovk <andreivovk@usa.net>
Date: Mar 28, 2007 12:30 PM
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HI
GOT YOUR MAIL
LET ME THINK
IN MOSCOW
UP UNTIL THE END OF SOVIET UNION
ARCHITECTURE WAS DONE IN HUGE STATE/CITY CONTROLLED OFFICES
MOSPROEKT 1,
MOSPROEKT 2,3,4
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WITHOUT TRANSLATED FRENCH MAGAZINES
!

"Druzhba", (Yalta, Ukraine, 1985). Architect Igor Vasilevsky
Photograph © Frédéric Chaubin

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Cosmic Communism

Frédéric Chaubin

The ex-Soviet republics are home to a number of monumental architectural artifacts - the utopian manifestation of a fading empire

Arriving in New York for the first time induces a sense of déjà-vu, as if one had just walked onto the set of a movie seen a hundred times before. Certain outlying regions of the ex-USSR, on the other hand, give one the distinct impression of walking the sets of movies that never were. Outlandish décors that range from sober audacity to sheer madness; buildings, set in the middle of nowhere, out of context and beyond all norms, that boldly throw all architectural conventions and rules to the wind. Orphaned monuments, scattered across planet collectivism.

What exactly characterizes them? They are above all aesthetic anomalies in an ocean of gray. Soviet architecture is primarily famous for its monotony, for its stereotyped productions that reproduces the same forms for the same urban models with the same economy of materials at phenomenal distances from one another. But this is something else! This is singularity!

Their second distinguishing feature is that these buildings were built in the years stretching from the end of the Brezhnev era to the dissolution of the USSR itself. In other words, a period of not much more than ten years. A time of opening. As the ailing empire crumbled, its nets were still spread, but their hold had slackened. And, as their mesh loosened, vast expanses of creative freedom opened up for some. One hypothesis is that the inertia of the Soviet machine, too busy trying to stave off its own demise, left the construction sites it commissioned, backed by Gosstroï, the Ministry of Housing and Construction, hovering on its peripheries. Which would explain why these specimens sprung up precisely on the margins – on the Polish border, in the Caucasus, or on the shores of the Black Sea.

Conversely, another hypothesis is that, rather than being forgotten, these anomalous artifacts were encouraged, and even actively commissioned. After Brezhnev and nearly twenty years' torpor, Andropov's Russia had grown bolder. There was an urgent need to improve the image of a country scarred by several decades of architectural cloning. The post-Second World War reconstruction programs had born few frills: rationalism and productivity had taken precedent over decorative concerns. The Soviet post-war years were characterized by their austerity. The vast proletarian paradise now heaved with forests of concrete housing blocks, known as *khrushchevka*. Yet, whilst the Soviet Union could be capable of the worst, it could also be capable of the best. Conforming to the lowest common denominator went hand-in-hand with the boldest of avant-gardes. For a brief moment in the Sixties, young architects caught the public eye with a purely utopian form of production which, although it never made it off the drawing board, did earn them a solid international reputation. Others, known as the "paper architects", emerged again in the early Eighties, displaying the same unbridled fantasies. They revived a tradition dating back to the turn of the twentieth century: that of the Russian artist-revolutionaries, who were determined to use aesthetics to change the world; a radical departure from convention which may not have got beyond the embryonic stage, but which did give luster to the nascent USSR's image. The newcomers, however, no longer rallied beneath the collectivist banner to laud the onward march of progress; communism no longer needed to be constructed. They militated for the individual to be taken into account. Their creative exuberance was an implicit criticism of Soviet inertia; their projects – drawings in the vein of Escher or de Chirico – an attempt to bypass a dismal reality.

It is precisely this same crypto-pop, almost psychedelic aesthetic that crept into leisure architecture, however, and can be found in some of the most spectacular projects carried out at the time. As if the authorities, in tune with the world and its changes, were at last willing to concede the right to fantasy. Which brings us back to the second hypothesis. The regime had loosened up. It encouraged diversity. *Perestroika* even invited architects to take regional specificities into account. Even though they would never have admitted it, architects in the USSR were under the influence of the forms dreamt up in the West and were busy reinterpreting them, albeit in a different loop, with a ten- or twenty-year delay. Soviet aesthetics has always trod the fine line of hybridization. It is a segment of the modern era that has flourished in a vacuum for seventy years, producing its own formal register, its own range of colors. Yet, the West has remained the fantasy, the unspoken taboo engendering its derivatives, and these intersecting paths provoke an uncanny sensation of familiarity in us.

It remains to be seen which hypothesis is ultimately validated. In any case, these buildings were designed on the cusp of two eras, and their monumental sci-fi futurism constitutes one of the ex-USSR's most bewildering forms of expression. Bewildering like a distorting mirror.

Gallery Hours
Wed - Fri 3:00PM - 8:00PM Sat - Sun 1:00PM- 8:00PM
Closed Monday and Tuesday.
Gallery Location
Paperchase Printing 7176 Sunset Blvd, (2 blocks west of La Brea, corner of Formosa)

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ACKNOWLEDGEMENTS
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Thanks to Denise Bratton, Bettina Korek, Karen Marta, Mohamed Sharif, Andrei Vovk, Jean-Luis Cohen, Lena Pankova, Jared Ingersoll, Anna Bronovitskaya, Vladimir Papemy, Andrei Gozak, Kitty Chibnik, Ekaterina Golovatyuk, Anton Glikin, Constantin Boym and everyone who lent their advice and support.

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As well as presenting the architecture itself, *CCCP: Cosmic Communist Constructions Photographed* traces the intellectual and political undercurrents that act as a backdrop, and at times inspiration, for the work of these Soviet architects. The exhibition, a compendium of photographs, drawings, magazine articles and historical timelines, maps out the complex genealogy of this overlooked but compelling chapter in the history of 20th century design.

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Opening reception
Tuesday 24 April 6.30-8pm

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STOREFRONT FOR ART AND ARCHITECTURE • NEW YORK

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Roads Ministry, Tbilisi, Georgia (completed in 1975). Architect G. Chava
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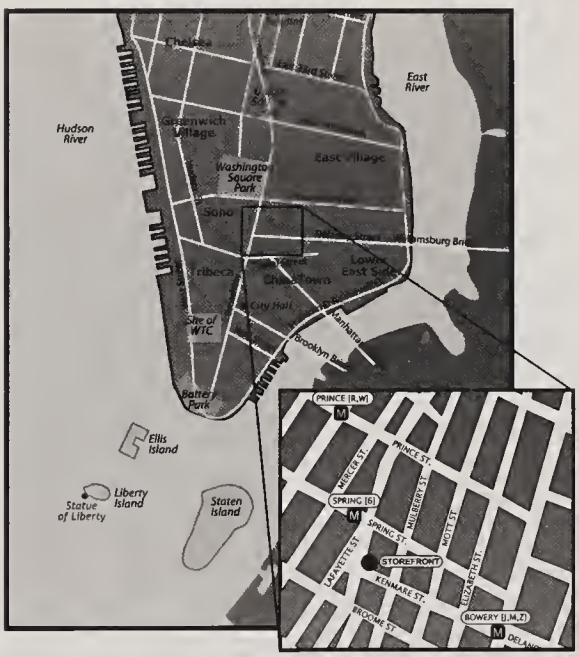

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The gallery is located at 97 Kenmare Street, between Mulberry and Lafayette Street
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Thanks also to Geoff Manaugh at BLDGblog for the introduction to the work of Frédéric Chaubin. [bldgblog.blogspot.com]

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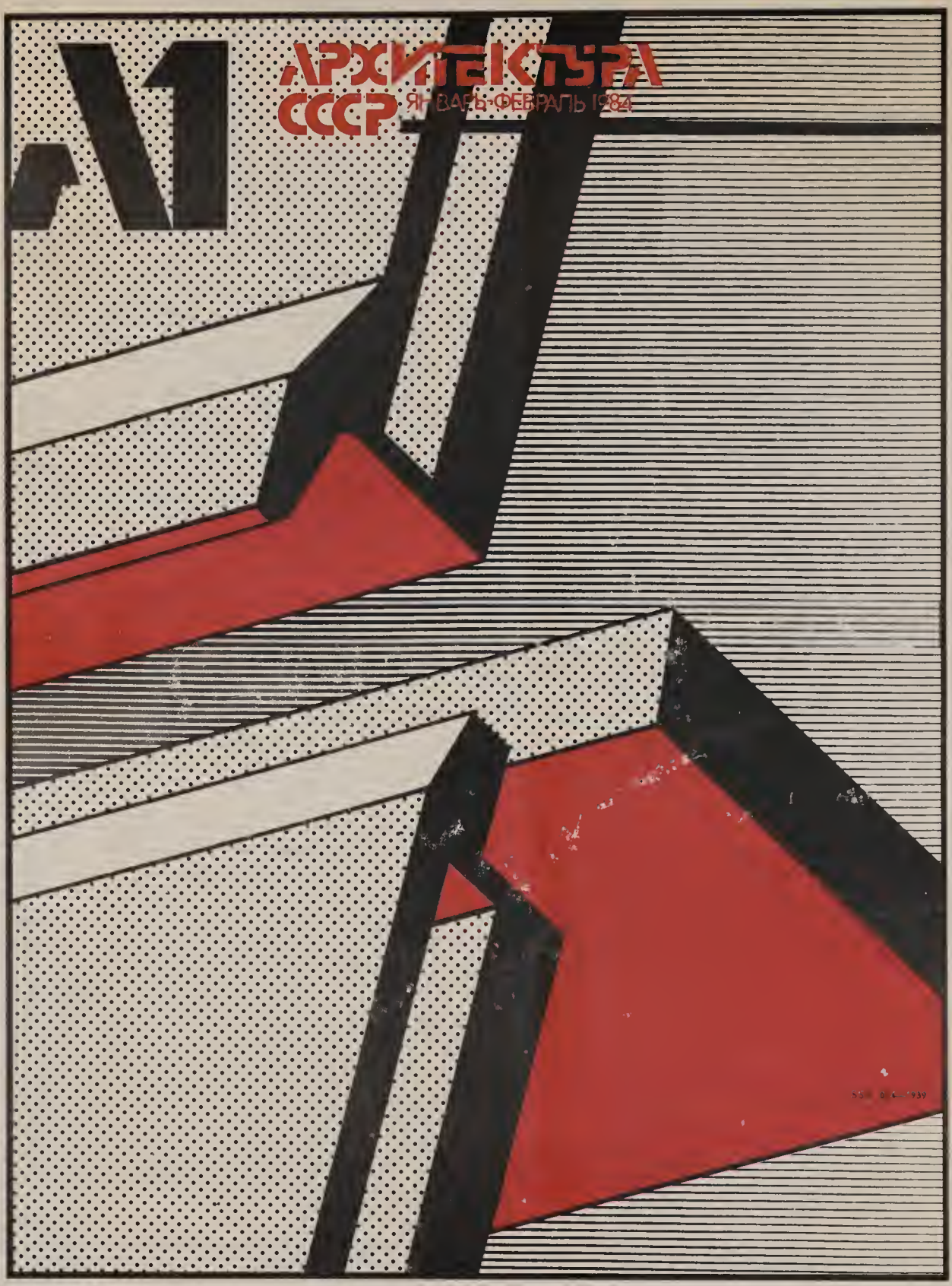

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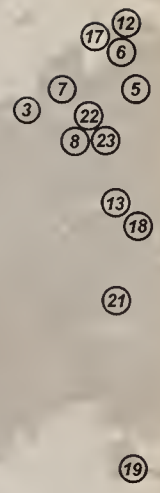


1. Circus. Kazan (Russia)
Architect: G. Pichuev
Completed 1967

2. Private Residence. Lake Sevan (Armenia)
Architect: F Cherkezian
Completed 1969?

3. House of Soviets. Kaliningrad (Russia)
Architect: Lev Mispzhnikov
Designed 1974

4. Roads Ministry. Tbilisi (Georgia)
Architect: G. Chava
Completed 1975

5. Technical School of Janeda State Farm. Janeda (Estonia)
Architect: Valve Pormeister
Completed 1975

6. Otepaa Cross-country Skiing Resort. Otepaa (Estonia)
Architect: Unknown
Date of completion unknown

7. Private villa. Palanga (Lithuania)
Architect: Unknown
Completed 1979

8. Sanitarium. Druskininkai (Lithuania)
Engineer: Silinskiene
Completed 1979

9. Puppet Theatre. Moscow (Russia)
Architects: Velikanov/Krasilnikov/Orlov
Completed 1979

10. "Russia" Cinema. Yerevan (Armenia)
G. Poghosyan/A. Tarkhanyan/S. Khachikyan
Completed in 1979

11. Cycling Race Track. Moscow (Russia)
Architects: Voronina/Ospennikov
Completed 1980

12. Tallinn Olympic Regatta Center. Pirita (Estonia)
Architects: Looveer/Sepmann
Completed 1980

13. Minsk Technological Institute. Minsk (Belarus)
Architects: V. Anikin, I. Yesman
Completed 1981

14. Zvarnots Airport. Yerevan (Armenia)
Architects: A. Tarkhanyan, S. Khachikyan, L. Cherkezyan, J. Shekhlyan. Completed in 1981

15. Tbilisi Central Square. Tbilisi (Georgia)
Architect: Otar Kalandarishvily
Completed 1983 circa

16. Sports Complex and Opera House. Yerevan (Armenia)
Architects: A. Tarkhanyan/S. Khachikyan/S. Pogosyan /A. Mushegyan/B. Akopyan
Completed 1984

17. Private Villa. Parnu (Estonia)
Architect: Toomas Rein
Completed 1984

18. Belexpo Exhibition Center. Minsk (Belarus)
Architect: Leonard Moskalevich
Completed 1984

19. Druzhba ("Friendship") Sanitorium. Yalta (Ukraine)
Architect: Igor Vasilevsky
Completed 1984

20. Wedding Palace. Tbilisi (Georgia)
Architect: Victor Djorbenadze
Completed 1985

21. Memory Park (Crematorium). Kiev (Ukraine)
Architect: G. Miletzky
Completed 1985

22. Indoor pool on a collective farm. Juknacié (Lithuania)
Architect: Unknown
Completed: 1986 circa

23. Public Swimming Pool. Zventoié (Lithuania)
Architect: Unknown
Completed: 1987 circa

24. Tbilisi Archeological Museum. Tbilisi (Georgia)
Architect: Unknown
Date of completion unknown

25. Academy of Science. Moscow (Russia)
Architect: Y. Platonov
Completed 1988

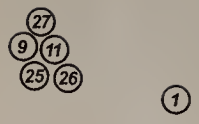
26. Danilovsky Market. Moscow (Russia)
Structural engineer: Nodar Kancheli
Date of completion unknown

27. Lipki Scout Summer Camp. Moscow (Russia)
Architects: Solopov/Tarasievija/Pontrjagin
Completed 1988

CCCP/COSMIC COMMUNIST CONSTRUCTIONS PHOTOGRAPHED

PROJECTS LIST

This publication is an accompaniment to *CCCP: Cosmic Communist Constructions Photographed*, an exhibition of the work of photographer Frédéric Chaubin on view at Storefront for Art and Architecture from 24 April to 26 May 2007. Collected on the following pages is a selection of the articles originally published by the Russian architecture magazine *Arkhitektura SSSR* between 1970 and 1990 on some of the buildings featured in the exhibition, with their English translations.



ACKNOWLEDGEMENTS

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ABOUT STOREFRONT

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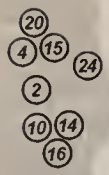

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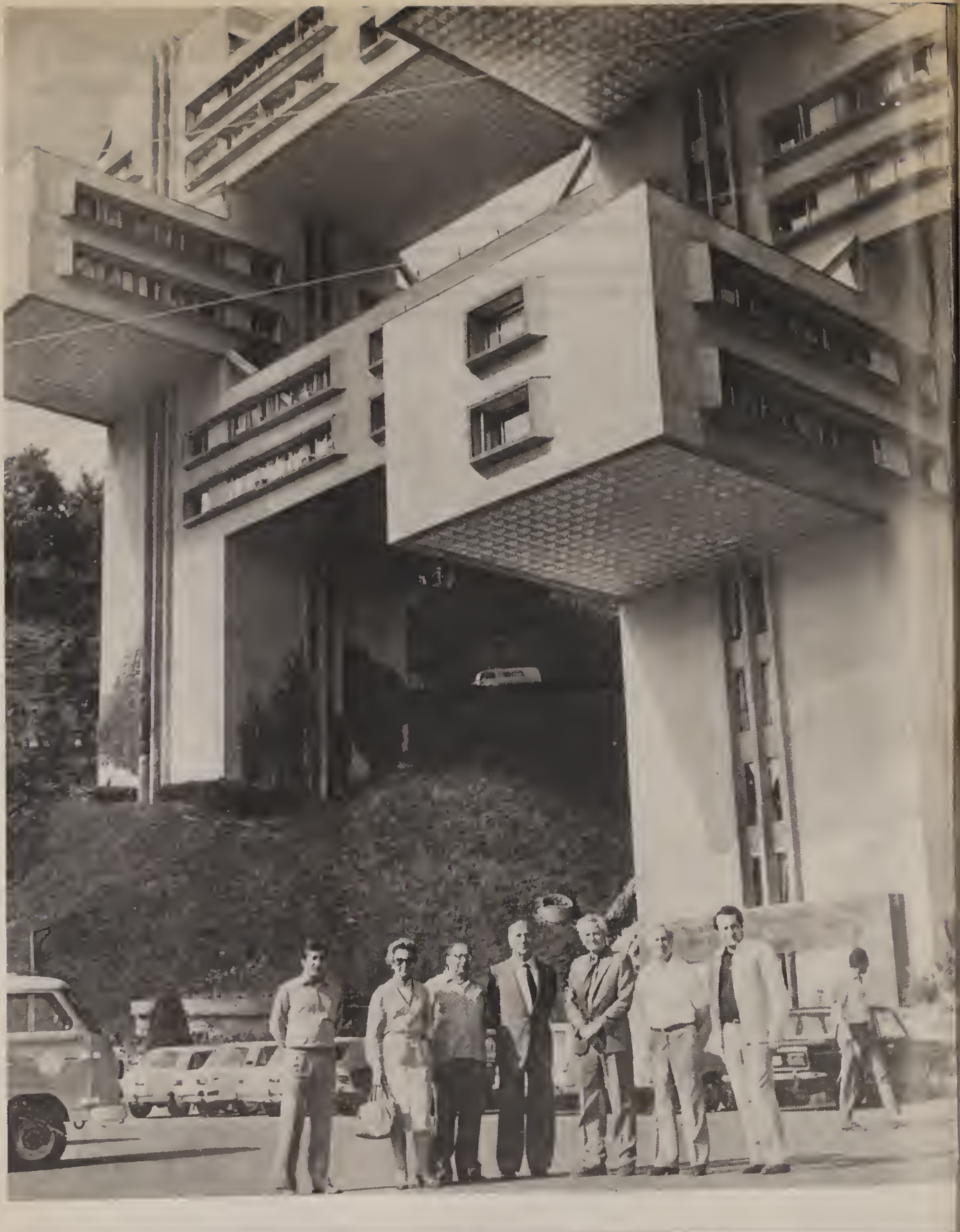

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ARKHITEKTURA SSSR, JANUARY 1986
BUILDING OF THE MINISTRY OF HIGHWAYS OF THE GEORGIAN SOVIET SOCIALIST REPUBLIC

Tbilisi, 1977
Architects: G. Chakhava, Z. Dzhalaganya, engineers T. Tkhilava, A. Kimberg

Георгий Чахава

«Архитектурные творения должны подчеркивать и усиливать восприятие красоты ландшафта»

Заслуженный архитектор Грузинской ССР Георгий Варламович Чахава принадлежит к категории людей, в основе творческой деятельности которых лежит постоянный поиск нового. В 1958 г. молодой архитектор одним из первых в стране предлагает проект жилого дома из блок-комнат. В 1976 г. сдается в эксплуатацию здание Министерства автомобильных дорог, отмеченное премией Совета Министров СССР. Почти 30 лет Г. Чахава работает в системе автомобиль-

ных дорог,
министра. Р
своеобразие
ем творчест
Г. Чахавой н

Вопрос: В
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CREATIVE WORKSHOP

Georgy V. Chakhava, honoured architect of the Georgian Soviet Socialist Republic, is a person who is always looking for new ways to express and explore his own creativity. In 1958, as a young architect, he was one of the first in the country to propose a new design for houses consisting of single room units. In 1975, the building of the Ministry of Highways was completed, and received an award from the Council for Ministers of the USSR. G. Chakhava has worked at the Ministry for Highways for almost 30 years and has passed all the way from designer and up to the Deputy Minister. Peculiarities of G. Chakhava designs are surely greatly influenced by rugged Georgian relief, since he always longed to take into consideration and reflect in his masterpieces the conditions set by nature. Below we publish an interview with G. Chakhava.

Q.: Quoting A.N. Gertsen, who once said that "nature can't thwart humans provided that humans do not thwart its laws", we often wonder: how will nature thwart modern humans who create such large urbanized environments and frequently violate its laws?

A.: Thousands of years ago, scientists came to the conclusion that life is the result of a balance between two extremes, and that life itself is a continuous process of establishing an equilibrium. Our living environment is rather delicate, and disturbance of its balance may result in violation of biogeochemical conditions required for the birth, development and existence of living beings. I always try to keep in mind that humans often intrude into environment without any form of scrupulous study or analysis, and, in most cases, are punished for such attempts. As a result, various types of plants and animals disappear at a quick pace; some of them disappearing so quickly that ecological balance on the Earth is in danger. This process has sped up recently.

Q.: Considering this critical situation, the question is: what is the purpose of the architect? May he/she somehow influence and improve the situation?

A.: I think that this is the civic duty of the architect. One should not evaluate a design basing oneself solely on its constructional aspects. I really do not think we should occupy and construct in flat country rich in vegetation, while in the neighborhood there are bare slopes or inanimate rocks without any constructions on them. I suppose we should revise our attitude to hills, ravines, and rivers, which are often deemed to be an obstacle for construction. In my opinion, the rugged topography of Tbilisi is its real treasure.
That was our guiding principle when we were working on the design for the building of the Ministry of Highways of Georgian Soviet Socialist Republic (designed in collaboration with the architect Z. Dzhalaganya, engineers T. Tkhilava and A. Kimberg). The building was constructed in 1975 in Tbilisi between two highways located at two different levels with an altitude difference of 33 meters. It was an unbuilt area for a long time (along with many other similar areas in our city) due to the inhospitable topography. Using a construction method based on the application of tower supports allowed the erection of a building raised over the ground surface, which considerably reduced the construction area. It also helped to provide additional recreation areas and ensure free transport traffic under the building. This solution helped to make nature closer to people working in the building. Its transparent structural design does not prevent them from admiring the landscape, offering a perspective that reveals green terraces and porches.
Our team came up against the problem of mastering rugged areas in 1960 when we developed a design for a bus terminal in Yalta, 15 years before construction of the building of the Ministry of Highways. I remember many specialists saying that the area was unsuitable for this construction. However, the bus terminal was built, and this altitude difference has become its key architectural feature. On the banks of the Bystraya river, in rather constraint environment, we have erected a highway junction spread over a number of levels. Altitude difference helped to separate areas devoted to long-distance and city transportation. The mountain river was included in the interior of the bus terminal building and became an integral part of its architecture.

Q.: Mr. Chakhava, you are an author of an extraordinary variety of architectural designs: houses built out of room-units, and a variety of shell-shaped, solid, built-up and pre-tensioned constructions. You have many inventor's certificates. Could you please tell us about them in more detail?

A.: In my professional formation, I was lucky to work under direction of the well-known engineer, Doctor of Science, laureate of the award of the Council of Ministers of USSR, A.N. Slavinsky. He was a person who instilled in me the feeling of responsibility for the constructions. However, each time one designs an object, one should take into consideration not only the aesthetic and constructional qualities you mention, but also, of course, the economic aspects of the project. So, for example, the building of the Ministry of Highways occupies a total area of 450 sq. meters (60 thousand cubic meters). If we used a traditional approach, the building would have 38 storeys instead of 17; and by reducing the amount of storeys we would have to increase the total area from 450 sq. meters up to over 1400 sq. meters, i.e. a threefold increase.

Q.: Could you tell us, please, how you manage to combine you creative activities with functions of the Deputy Ministry of Highways of the Republic.

A.: My design activities are mostly carried out during my leisure time, i.e. in the evening, on Saturdays and Sundays. This, of course, is not very easy, especially taking into account that almost all the buildings I have designed were erected under my direction. But the specific nature of my work helps me in making decisions on architectural and artistic development of Georgian roads, since I travel a lot and carefully study the location where the construction is built.

Q.: Mr. Chakhava, your projects show your aspiration for emphasizing the beauty of neighbouring landscape. How do you manage to achieve it?

A.: During the design phase, almost one third of my working time is taken up selecting and studying the site. My key ally is the topography of the area. It is the topography that inspires the variety of forms and shapes I build. And, of course, the extensive tradition of Georgian architecture, showing wise usage of the topography in every architectural solution. While selecting an area for the memorial in honour of the 200th anniversary of the Georgian treaty to be erected on the 200-kilometer bighway Tbilisi – Ordzhonikidze, I found the best solution and proposed to locate it at the Krestovsky pass of the Military-Georgian road. The job was not easy at all. We had to get incorporated into the magnificent panorama of the Caucasian mountains, select an appropriate shape and scale, and not to disturb the beauty of the nature.

Q.: And finally, what are you working on now?

A.: I am preparing drawings for a 27-storey house with solar heating. Taking into account the energy crisis, I think that it is very important to use solar energy for residential heating. The house will be made of reinforced concrete. and on it has a shape of clover leaf with a single freestanding lift in the center. By dividing the house into sections, we may build it on steep slopes at different levels. Sections of the house are connected to the lift by means of passages wherewe plan to locate hanging gardens. And, of course, I am working on improvement of touristic routes within our Republic.
Besides, I am very concerned about the fact that modern construction mainly uses reinforced concrete as a material, in which metal is embedded forever. As long as the houses get older, they are demolished, and the metal is thrown away with concrete. Therefore, metal is used for 40-60 years, along with a building, while it could serve for hundreds of years. Nowadays, when we face reduction of iron ore resources, and the metal becomes more and more precious and scarce, I think that such waste of material is inadmissible.
Looking towards the future, I think we should look for the ways to construct houses from concrete and steel, using steel as reinforcement that can be easily separated from concrete when the buildings are to be demolished. This could also offer the potential to exceed the performance of traditional reinforced concrete.

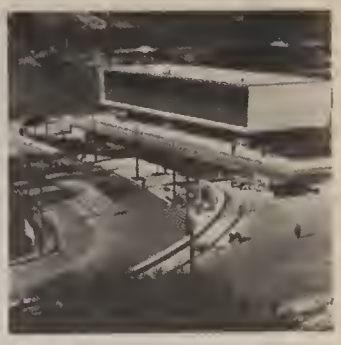
Interview by T. Chichua

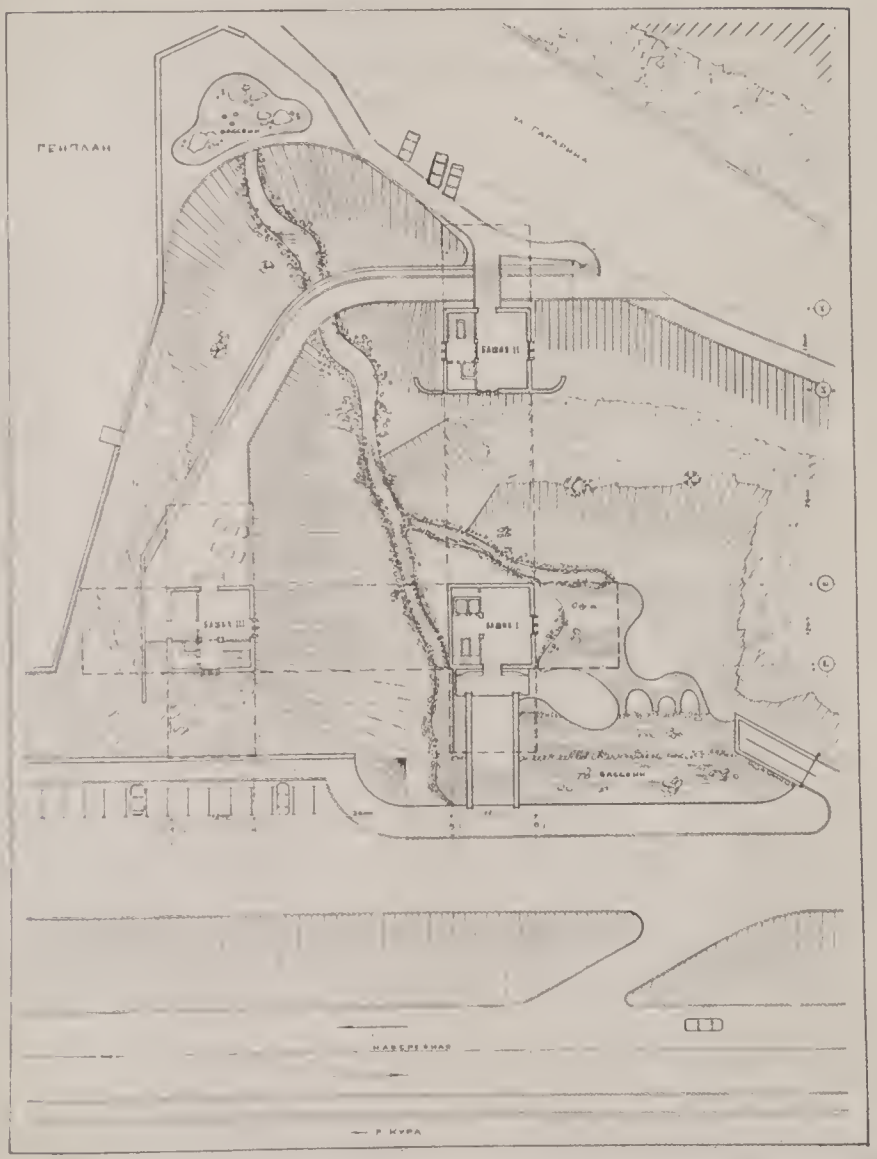
наук, лауреата премии Советов СССР А. Н. Славинского, который привил мне чувство ответственности за конструкции. Но

ОРИЯ

Жилой дом из блок-комнат, Тбилиси, 1958 г. Архитектор Г. Чахава. Проект

Автовокзал, г. Ялта, 1966 г. Архитекторы Г. Чахава, З. Джалаганиа, О. Нахуцришвили, конструктор Н. Линевич





разместить его на Крестовом перевале Военно-Грузинской дороги. Задача была не из легких. Надо было вписаться в величественную панораму Кавказских гор, выбрать соответветствующие форму и масштаб, не нарушить красоты природы.

Вопрос: И, наконец, над чем Вы сейчас работаете!

Ответ: Сейчас я разрабатываю чертежи 27-этажного жилого дома с солнечным отоплением. Учитывая энергетический кризис, считаю актуальным вопрос использования энергии солнца для отопления домов. Дом проектируется из монолитного железобетона, в плане представляет собой трилистник, в центре которого свободно стоит лифтовый узел. Разделение секций дома дает возможность привязать его к крутому склону на разных уровнях. Секции дома соединяются с лифтовым узлом переходами, на которых замыслены висячие сады. Ну и, конечно, работаю над благоустройством туристических трасс нашей республики.

Кроме того, меня очень волнует мысль о том, что современное строительство в основном ведется из железобетона, в котором металл «замурован» навечно. Дома стареют, их разрушают и вместе с бетоном выкидывается металл. Тем самым металл служит человеку 40—60 лет столько же, сколько служит само здание, а мог бы служить веками. В наш век, когда уменьшаются залежи железных руд и все более дефицитным и дорогим становится металл, считаю такое расточительство недопустимым.

Думая о будущем, мне кажется, надо искать пути строительства таких домов из бетона и стали, где сталь будет работать как жесткая конструкция, легко извлекаемая из бетона отслуживших строений, не уступая при этом традиционному железобетону по техническим показателям.

Материал подготовила Т. ЧИЧУА

Здание Министерства автомобильных дорог Грузинской ССР, Тбилиси, 1977 г.

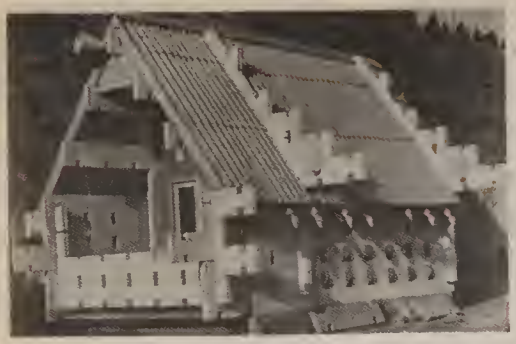
Архитекторы Г. Чахава, З. Джалагания, конструкторы Т. Тхилава, А. Кимберг

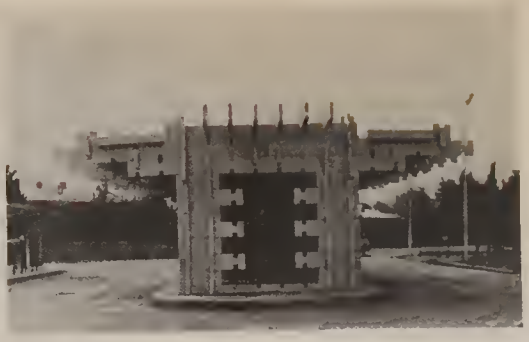
Top left: Housing consisting of room units. Tbilisi, 1958.
Right: Bus terminal, Yalta, 1966.

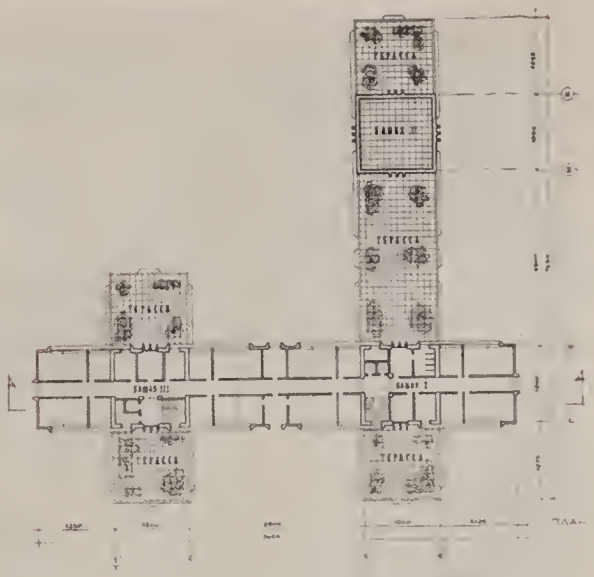
Building of the Ministry of Highways of the Georgian Soviet Socialist Republic, Tbilisi, 1977.
Architects: G. Chakhava, Z. Dzhalaganya, engineers T. Tkhilava, A. Kimberg

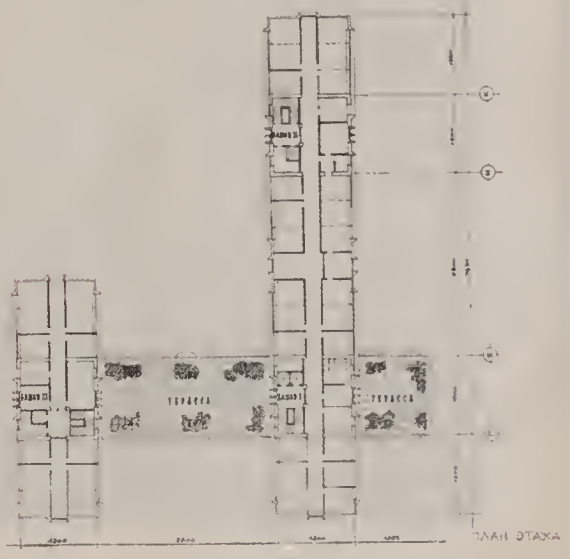
Садовый домик и автопавильон, выполненные из железобетонных универсальных элементов.

Архитектор Г. Чахава (авторское свидетельство № 831936)









Top: Garden home and autopavilion, constructed of reinforced concrete multi-purpose components.
Architect: G. Chakhava. (author's certificate No. 831936)

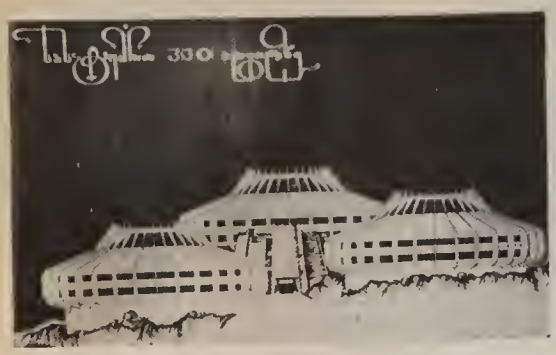
Автопавильон из армоцементных конструкций на Черноморском побережье, 1978 г.
Архитекторы Г. Чахава, И. Виннашвили

Автопавильон на Черноморском побережье, 1979 г.
Архитектор Г. Чахава

Здание Министерства автомобильных дорог Грузинской ССР, Тбилиси
Общий вид и фрагмент

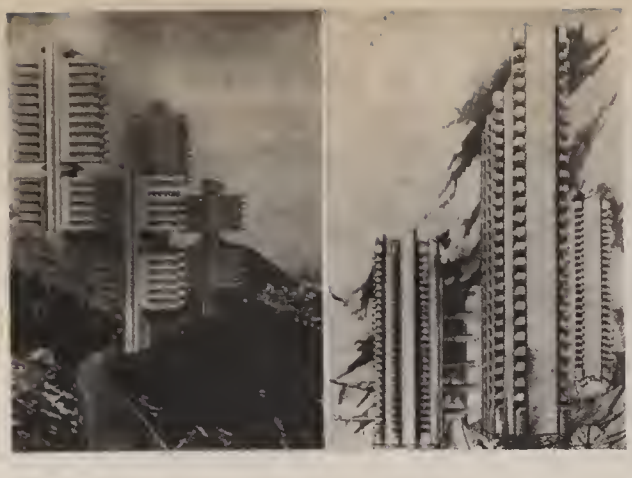
Top: Autopavilion, constructed of reinforced cement constructions on Black Sea coast, 1978.
Architects: G. Chakhava. I. Vinnashvili.
Autopavilion on Black See coast, 1979.
Architect: G. Chakhava.

Туристическая гостиница на Крестовом перевале Военно-Грузинской дороги. Проект Архитекторы Г. Чахава, З. Джалаганиа



Грузинский духан на Военно-Грузинской дороге

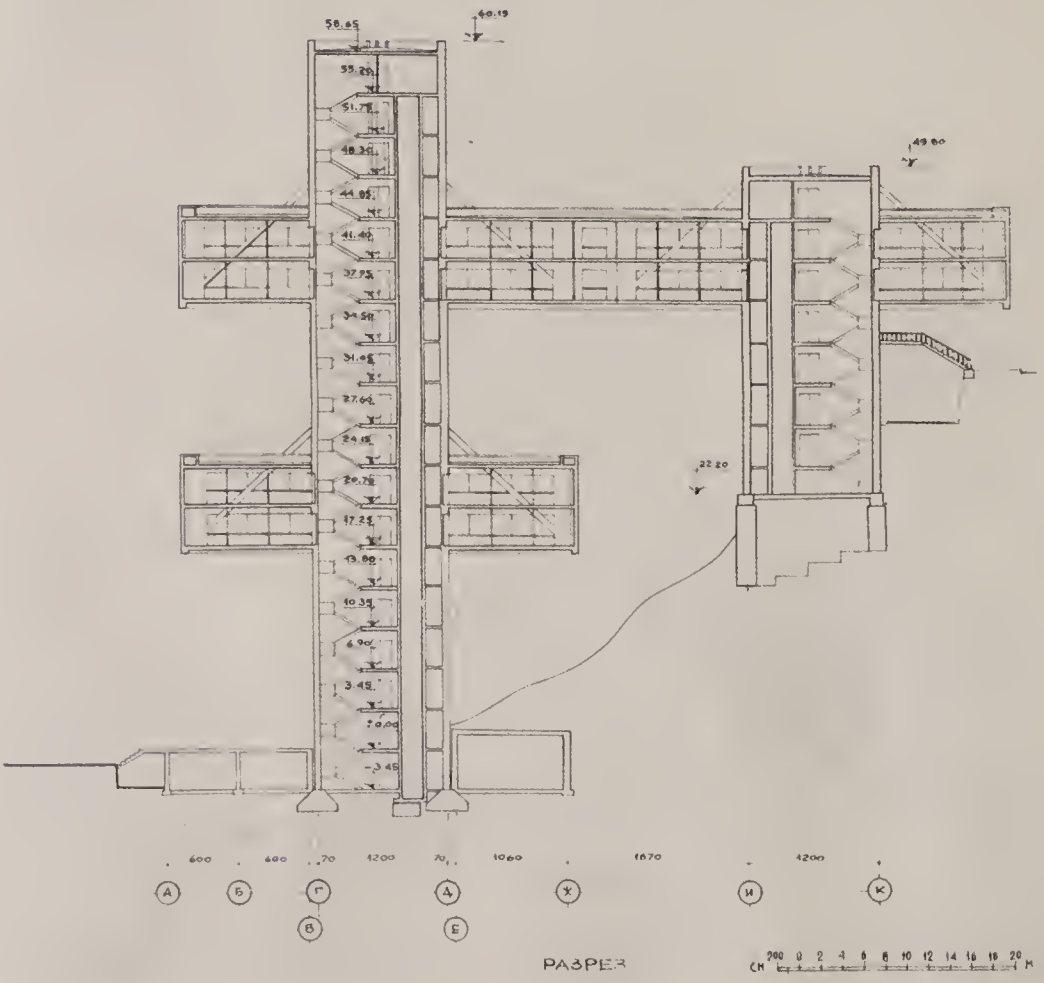
Top: tourist hotel on Krestovsky Pereval, Voenno-Gruzinskaya Doroga.
Design Architects: G. Chakhava, Z. Djalaganiya
Georgian dukhan on Voenno-Gruzinskaya Doroga.
Building of the Ministry of highways of the Georgian Soviet Socialist Republic, Tbilisi, 1977.



Жилые дома на башенных опорах, Тбилиси. Проект, 1959 г.
Архитекторы Г. Чахава, З. Джалаганиа

Памятник-панорама в честь 200-летия воссоединения Грузии с Россией на Крестовом перевале. Проект, 1983 г.
Архитекторы Г. Чахава, конструктор Н. Эдишерашвили, художники З. Каланадзе, З. Лежава, Н. Малазония

Здание Министерства автомобильных дорог Грузинской ССР
Разрез и общий вид



Building of the Ministry of Highways of the Georgian Soviet Socialist Republic, Tbilisi, 1977. (Section and General layout)

Top left: apartment houses mounted on tower piers, Tbilisi, Design 1959. Architects: G. Chakhava. Z. Djalaganiya.
Top right: panoramic monument celebrating 200 years of Georgian and Russian reunification, built on Krestovsky Pereval. Design 1983.

Пансионат «Дружба»

Авторы: архитекторы И. Василевский, Ю. Стефанчук, В. Дивнов, Л. Кеслер инженеры Н. Канчели, Б. Гурьевич, Е. Владимиров, Е. Рузяков, Е. Ким, В. Мальц, В. Гансгорье, Е. Федорова, Курортпроект, 1980—1985 гг.
вместимость 400 мест
строительный объем 54,23 тыс. м³
общая площадь 11,5 тыс. м²

Пансионат «Дружба» — первая в нашей стране профсоюзная здравница, возведенная по программе экспериментального строительства совместно с чехословацкими профсоюзами. Компактное, круглое в плане здание расположено в Крыму в районе Золотого пляжа на крутом прибрежном склоне, практически непригодном для традиционных методов строительства. В целях максимально возможного сохранения рельефа и существующей растительности здание решено в виде единого компактного объема, поднятого над землей на трех башнях-опорах с минимальной площадью опирания на грунт. В них размещаются лифты, лестницы, коммуникации.

Композиционной основой объекта является центральное многосветное пространство-атриум, в котором сосредоточены общественные помещения: киноконцертный зал с фойе, кафе, танцевальные площадки, бильярдная, зал лечебно-оздоровительной физкультуры, плавательный бассейн.

Основными конструктивными элементами сооружения являются:

три цилиндрические опоры диаметром 9 м и толщиной от 80 до 20 см, соединенные между собой распорками в уровне фундаментов и в уровне опирания жилой части;

жилая часть в виде пространственного железобетонного сотового кольца диаметром 73 м, опирающегося своим внутренним краем на консоли трех опор (АС № 806844); несущими элементами кольца являются диски перекрытий толщиной 15 см, радиальные стены толщиной 15 см, кольцевые стены толщиной 30 см;

ARKHITEKTURA SSSR, JANUARY 1986
DRUZHBA SANATORIUM, YALTA, UKRAINE

Created by: architects I. Vasilevskiy, Yu. Stefanchuk, V. Divnov, L. Kesler engineers N. Kancheli, B. Gurievich, Ye. Vladimirov, Ye. Ruzyakov, Ye. Kim, V. Malts, V. Gansgorye, Ye. Fedorova, health resort project, 1980 - 1985 capacity 400 people structural volume 54.23 thousand m³ total area 11.5 thousand m²

Pension house "Druzhba" is the first union health center in our country, built as part of a program of experimental building together with Czech unions. The compact, round-shaped building is located in Crimea, in the area of the Golden beach on a steep, shore-side slope, practically unusable for traditional means of construction. In order to maximally preserve the terrain and the existing vegetation, the building

is as a single, compact creation, erected above ground on three supporting towers with a minimal area of soil bearing. Elevators, stairs and communication lines are located in the towers. The object's compositional foundation is the central multi-light space (atrium), which holds public spaces: movie/concert hall with a foyer, café, areas for dancing, pool room, therapeutic gym and swimming pool.

In terms of functions, all spaces are divided to two groups: first - spaces, carrying the load during the daylight and oriented externally, at the surrounding nature (sleeping area, swimming pool, dining room, and hallway); the second group consist of spaces functioning at night. They are unified by a multi-light space (atrium) with open yards, containing cultural and public spaces in the center of the pension house.

Based on the conditions of the terrain, the reception area with the main entry to the pension house is located at the level of the operational roof of the sleeping section. An additional recreation zone was made here, with the view of the Great Yalta area. For the first time, heating, air conditioning and water provisioning was resolved using the sea's thermal energy as a natural, free resource.

цилиндрическим объем бассейна, расположенный между опорами, представляющий собой единую пространственную систему, состоящую из конической висячей оболочки днища диаметром 25 м и плоского диска покрытия, соединенных между собой кольцевой стальной фермой (АС № 775280); нижний пояс фермы совмещен с контуром оболочки, и вся система подвешена к опорам за три верхних узла кольцевой фермы.

Функционально все помещения разделены на две группы: первая — помещения, несущие нагрузку в течение светового дня и ориентированные вовне, на окружающую природу (спальная группа, плавательный бассейн, столовая, вестибюль); ко второй группе относятся помещения, активно работающие в вечернее время. Они объединяются многосветным пространством-атриумом с открытыми двориками, сосредоточивающим в центре пансионата культурно-массовые и общественные помещения.

По условиям рельефа приемно-вестибюльная группа с основным входом в пансионат размещается на уровне эксплуатируемой кровли спального блока. Здесь на открытой террасе, с видом на окрестности Большой Ялты, создана дополнительная зона рекреации. Впервые проблема отопления, кондиционирования и горячего водоснабжения в масштабе всего сооружения решена с использованием тепловой энергии моря.

Н. КАНЧЕЛИ

«Зодчий прошлых веков был одновременно архитектором, конструктором и строителем. Сегодня специализация проектного процесса разделила некогда целое на составные части, но результат труда остался единым. Мы должны помнить, что только при условии единства логики архитектурно-функциональной и конструктивной возможно создание настоящего произведения архитектурно-строительного искусства.

К сожалению, сегодняшняя ситуация в основном такова: среди некоторых архитекторов бытует мнение: «Я — творец, что и как держится — не мое дело, конструктор — ремес-

An architect of the past centuries was an engineer, builder and architect all in one. Today, the specialization of the engineering process has subdivided this once unified process into components, but the result of the work remained the same. We should remember that the creation of a real work of architectural art is only possible with combined architecturally-functional and constructive logic. Unfortunately, today's situation is basically this: some architects have the opinion: "I am a creator, how things are held together is not my business, the engineer is the craftsman who must turn my creation into substance. On the other hand, many engineers believe that the aesthetics and function of the building is not their business and if they were successful in including more stiffening elements into the building, they are happy. The architect must in part be an engineer, and the engineer must be in part an architect.

Several decades ago, prefabricated construction started to develop in the USSR, due to a sharp increase of capital building. Work productivity grew quickly, and a powerful new form of building emerged. However, this process had downsides as well: the inertia of the precast concrete industry caused serious limitations during design; unified construction was divided into phases, which affected productivity, and the assembly time on the construction site can be complex and time consuming. Today,

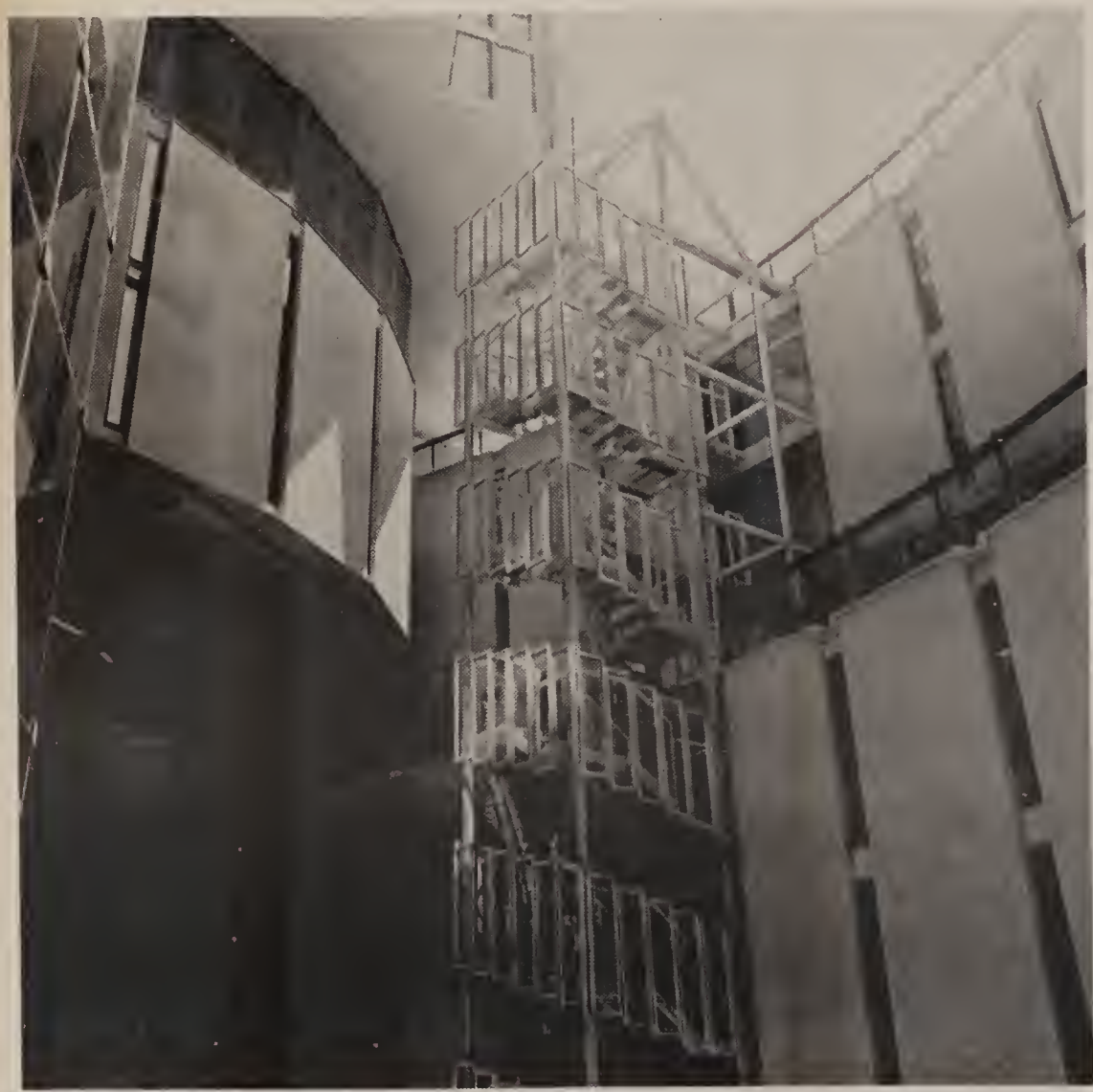
ленник, обязанный воплотить мое творение в материал». С другой стороны, многие конструкторы считают, что эстетика и функция сооружения — не их дело, и если удалось в борьбе с архитектором включить в сооружение побольше элементов жесткости, он счастлив, что может спать спокойно. Архитектор обязан быть немного конструктором, а конструктор — немного архитектором.

Несколько десятков лет назад в СССР в связи с резким увеличением капитального строительства начало бурно развиваться сборное домостроение. Быстро возросла производительность труда, возникла мощная строительная база. Однако этот процесс имел и отрицательные стороны: инерция индустрии сборного железобетона наложила серьезные ограничения при проектировании; единая конструкция оказалась разрезанной на куски, что резко ухудшило ее работу, а обратный процесс объединения на стройке сложен и трудоемок.

Сейчас же во всем мире бурно развиваются методы индустриального монолитного домостроения. Они не требуют мощной индустрии сборного железобетона, позволяют выполнять почти все прихоти проектировщика, общие трудозатраты сокращаются и, что самое главное, могут быть созданы единые пространственные конструкции, максимально использующие возможности материала и формы для восприятия внешних усилий. Исчезает дискретность сооружения, вышележащие конструкции перестают быть балластом для нижележащих, и они начинают работать совместно.

Существующие в настоящее время мощные компьютеры позволяют рассчитывать сложные пространственные системы, что ранее было принципиально невозможно. Такой объект, как «Дружба», мог возникнуть только при использовании компьютера.

Я не отрицаю достоинств традиционных сборных систем и рациональности их применения, однако дальнейшее резкое уменьшение материалоемкости я вижу не в «вылизывании» известных плоскостных



methods of industrial, monolithic building are developing in the entire world. They do not require a powerful industry of precast concrete: they allow the implementation of almost every wish wish of the engineer; overall expenses decrease; and most importantly, unified, spatial constructions may be created which maximise the possibilities of the material in creating daring, unusual designs. The dimensional constraints of buildings disappear, allowing the overlying constructions to aspire to being more tham a simple mask for the underlying structure. They can start working together.

The currently existing power computers allow for calculation of complex spatial systems, which was completely impossible before. Buildings such as "Druzhba" could be created only using a computer. I do not deny the benefits of traditional building systems and their logic; however, I foresee that a further decrease in material consumption will be achieved not by refining well-known drafting systems but by creating new spatial constructions that call upon the common work of building elements.

V. GANSGORYE

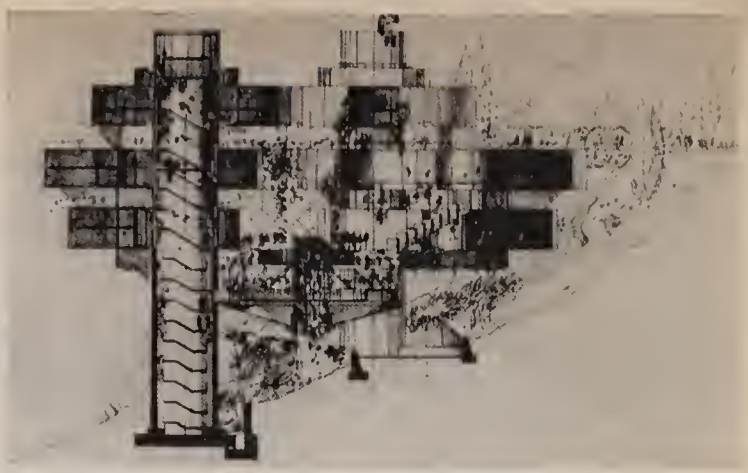
Health centers are usually located in the more unique locations of our country, and the area of Golden beach in Crimea where the pension

систем, а в создании новых пространственных конструкций, вовлекающих в совместную работу практически все элементы сооружения.

В. ГАНСГОРЬЕ

Здравницы, как правило, располагаются в уникальных местах нашей страны, а район Золотого пляжа в Крыму, где построен пансионат «Дружба», является местом, подобных которому немного найдется в мире. Для таких мест крайне нежелательно применение котельных, загрязняющих своими выбросами окружающую среду.

Идея теплового насоса, преобра-



house "Druhzba" is built is a place which will not find many equals in the world. It is highly undesirable for such places to use boiler houses, polluting the environment with their waste. The idea of a thermal pump that transforms a low-temperature heat into high-temperature energy source has been known for a long time, but its implementation as part of a large Soviet construction is not known to me.

The thermal pump (TP), created together with the specialists of the VNIPI [All-Russia Institute of Research and Engineering], is a refrigerator in reverse, which consists of three basic elements: evaporator, compressor and condenser. Sea water is supplied into the evaporator TP, gives off heat, cooling down by 2-4° C and returns back to sea. Cold water is supplied through the condenser TP, heated in it and is used for heating. During the summer, TP also produces cooling air.

The conditions for building a thermal pump station in this project were successfully obtained: the necessity of building a sea water barrier, an expensive and complex creation, for the swimming pools; the necessity of building a cooling station for pension house air conditioning systems; and building a central heating point. Swimming pools in health centers on sea water have a flow-through design and use a large amount of heat (25-30% of heat consumption).

зующего низкотемпературную теплоту в высокотемпературную, известна давно, но ее реализация в масштабе крупного сооружения на отечественном оборудовании мне неизвестна.

Тепловой насос (ТН), созданный совместно со специалистами института ВНИПИэнергопром,— это как бы холодильник наоборот, состоящий из трех основных элементов: испарителя, компрессора и конденсатора. Морская вода подается в испаритель ТН, отдает тепло, охлаждаясь на 2—4°С, и выбрасывается обратно в море. Через конденсатор ТН подается холодная вода, нагревается в нем и поступает на нужды теплоснабжения. В летнее время ТН вырабатывает и холод для кондиционирования.

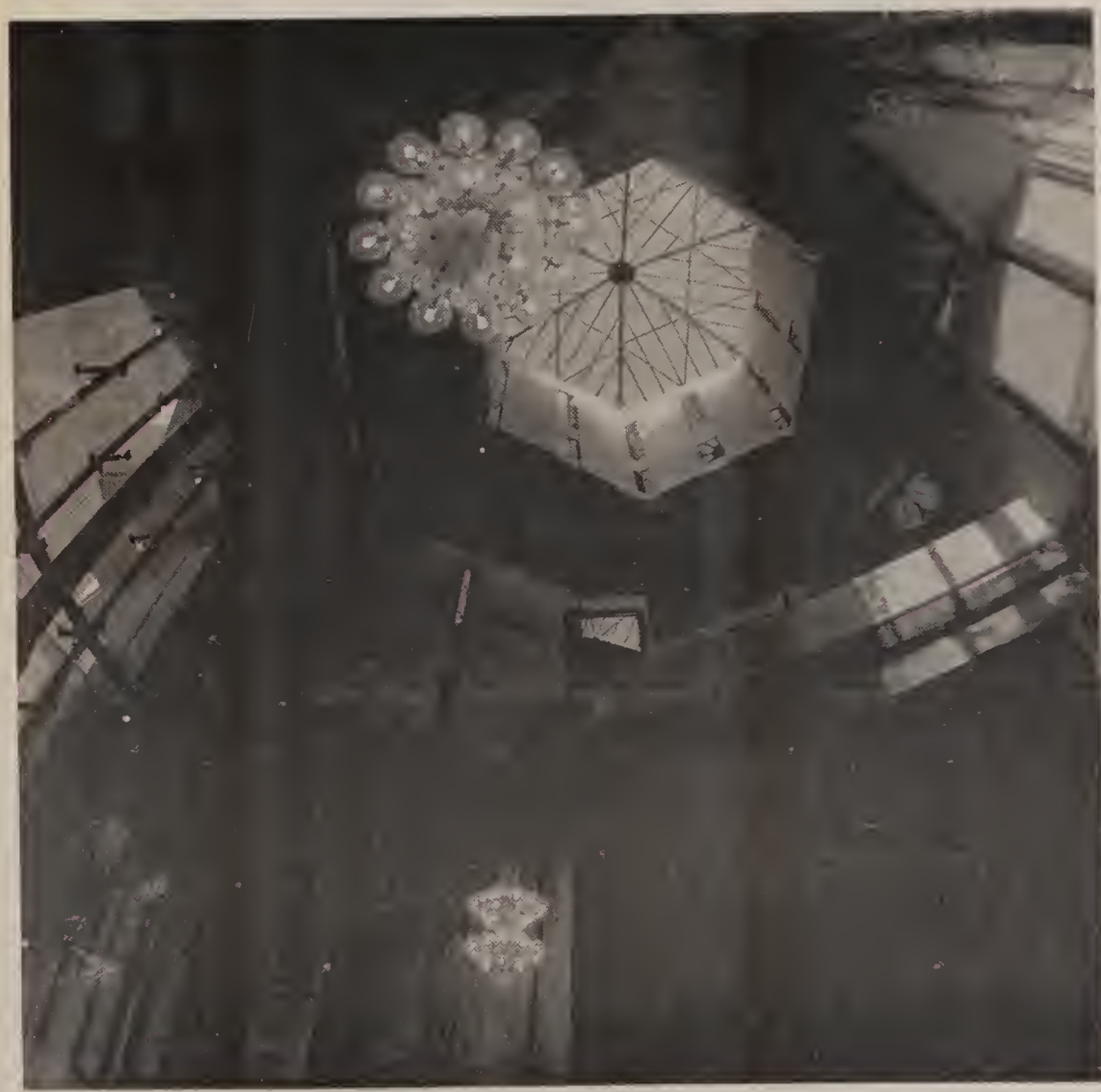
На этом объекте очень удачно, с инженерной точки зрения, создались условия для проектирования теплонасосной станции: необходимость строительства для бассейнов морской воды морского водозабора — довольно сложного и дорогостоящего сооружения;

необходимость строительства холодильной станции для систем кондиционирования пансионата;

строительство центрального теплового пункта. Бассейны в здравницах на морской воде проектируются проточными и потребляют большое количество тепла (25—30% теплопотребления); вода после использования сбрасывается в море, уходит безвозвратно большое количество тепла, а значит, и дефицитное органическое топливо.

Учет технических условий и требований охраны окружающей среды привели к созданию теплонасосной станции, которая обеспечила здравницу необходимым количеством тепла и холода, утилизировала тепло сбросных вод и вписалась в окружающий ландшафт.

Материал подготовил С. ЧУРАКОВ



ПАНОРАМА

6

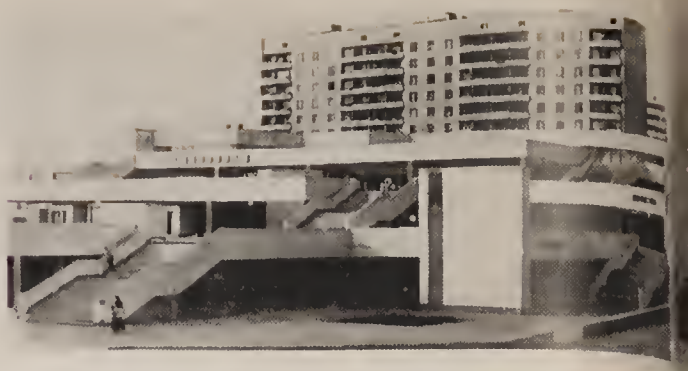
ОБЩЕСТВЕННО-ТОРГОВЫЙ ЦЕНТР, ХАРЬКОВ

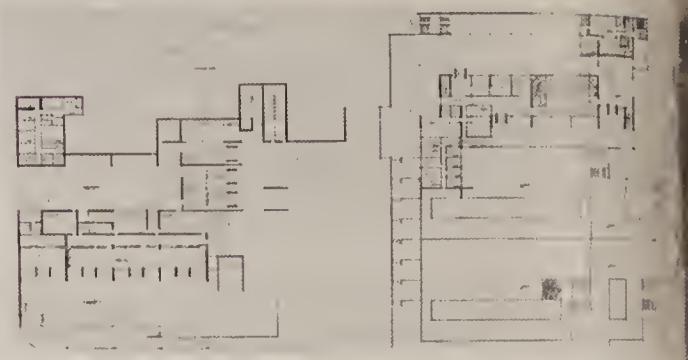
Авторы: архитекторы А. Волков;
Е. Замерец
инженер Л. Галич
Харьковпроект

проектирование 1974—1975 гг.
строительство 1976—1981 гг.

Центр запроектирован на крутом рельефе,— перепад высот в пределах участка составляет 11 м. Комплекс учреждений, входящих в состав центра, разбит на три яруса-террасы, каждая из которых заканчивается подземным грузовым двором. Кровля — эксплуатируемая и служит для подхода посетителей в вышележащий ярус. Все грузовые дворы объединены полуподземным въездом.

строительный объем 51 875 м³
общая площадь 12 001,5 м²



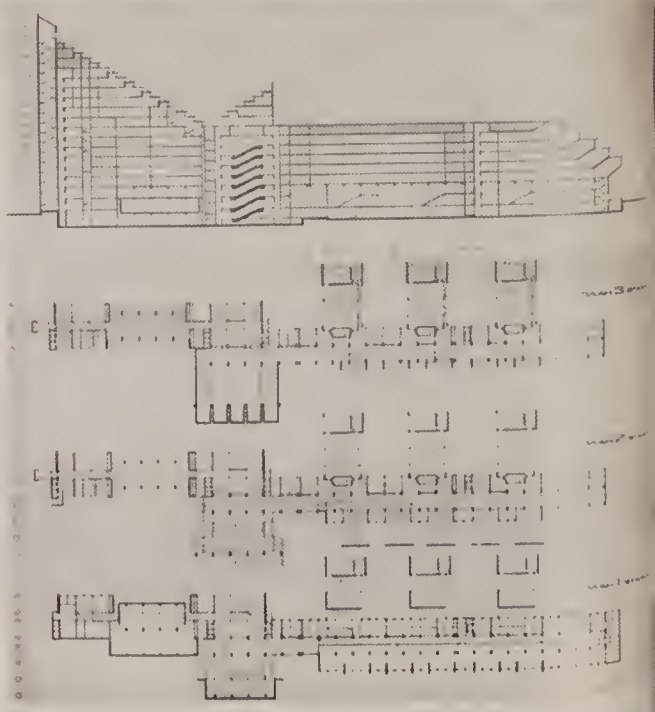


УЧЕБНО-ЛАБОРАТОРНЫЙ КОРПУС БЕЛОРУССКОГО ПОЛИТЕХНИЧЕСКОГО ИНСТИТУТА

Авторы:
архитекторы В. Аникин, И. Есьман;
инженеры В. Левин, Д. Янко
Минскпроект

проект 1971—1975 гг.
строительство 1975—1983 гг.

Учебно-лабораторный корпус строительного факультета входит в состав комплекса факультетов строительных специальностей Белорусского политехнического института, строительство и дальнейшее развитие которых решено на участке в северо-восточной части города Минска, на месте главного въезда в город со стороны московского направления. Учебный комплекс рассчитан на 9650 студентов дневной, вечерней и заочной формы обучения по 18 специальностям. К настоящему времени построены учебно-лабораторный корпус, общежитие для студентов и аспирантов на 1121 место и студенческая столовая на 800 посадочных мест. Как новинка в практике проектирования зданий вузов для вертикального перемещения массовых потоков студентов предусмотрены поэтажные эскалаторы. Нижние три этажа запроектированы в виде железобетонных рам с применением в качестве настила сборных многопустотных плит.
объем корпуса 140 150 м³
общая площадь корпуса 26 155 м²



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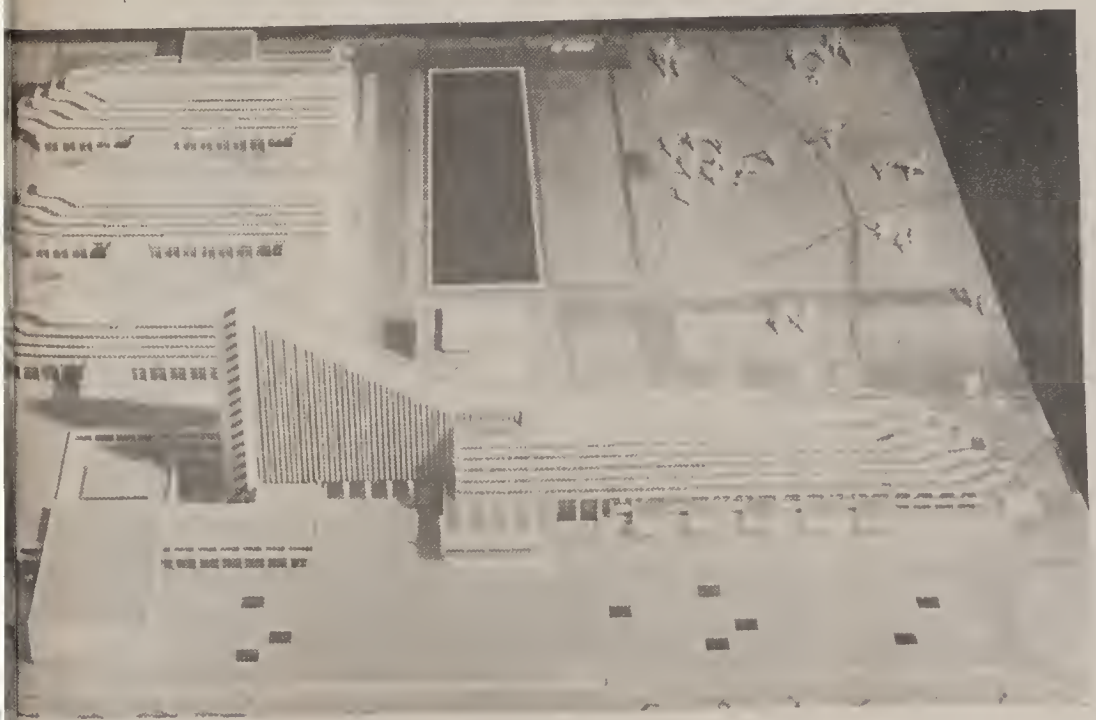
ARKHITEKTURA SSSR, MAY 1984
EDUCATIONAL/LABORATORY PAVILION OF THE BYELORUSSIAN POLITECHNIC INSTITUTE

Designed by architects V. Anikin, I. Yesman; engineers V. Levin, D. Yanko
designed 1971-1975, built 1975-1983



The Teaching Building of the Construction Department is the latest addition to the Bielorussian Polytechnic Institute's teaching facilities. The building is located in an area in Minsk's north-east section, on the site of the main entry into the city from the direction of Moscow. The building is designed for 9650 students in 18 professions and caters for day, night and distance learning. So far, the study building, the dormitory for 1121 students and graduate students and a student cafeteria with 800 seats have been built. Escalators have been provided throughout the building for vertical movement of large numbers of students. The three bottom floors are designed as concrete frames using hollow-core planks.

Structural volume 140 150 m^3

Total area 26 155 m^2

40

Дворец торжеств в Тбилиси

Архитекторы: В. Джорбенадзе, Э. Мкервалишвили, В. Орбеладзе.
Инженеры: Г. Пицхелаури, Р. Гачечиладзе.
Художники: З. Нижарадзе, Г. Джаларидзе, Н. Лордкипанидзе

Дворец торжеств занимает выгодный и ответственный участок на одной из верхних отметок плато над долиной Куры. Его объем стал активным градоформирующим фактором — он виден почти из любой точки восточной части Тбилиси, является высотным ориентиром на подъезде с востока к историческому центру города. В свою очередь, с монументально оформленных террас и от главного входа в здание открываются многоплановые виды города и реки.

В связи с сооружением Дворца было проведено комплексное благоустройство крупного района города и другие градостроительные мероприятия. Он стоит несколько особняком и в то же время органически связан с городским ландшафтом.

Здание имеет сложную и одновременно цельную и рациональную объемно-пространственную структуру, отражающую сложность и многообразие его функций. Здание задумано не просто как Дворец бракосочетаний. Это место и торжественных церемоний, и юбилеев старшего поколения, и Дворец молодежи. Так, один из наиболее парадных залов отведен для проведения золотых и серебряных свадеб, в которых участвуют трудовые коллективы, и эти ритуалы стали важным средством воспитания молодежи.

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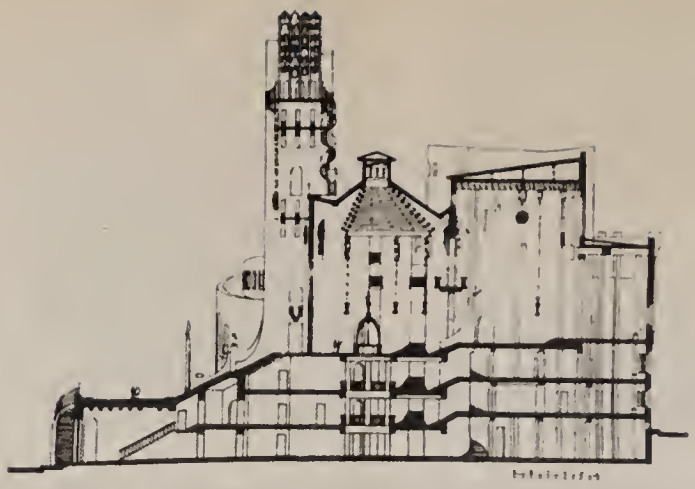
ARKHITEKTURA SSSR, NOV. 1987
CEREMONIAL PALACE IN TBILISI

Architects: V. Dzhorbenadze, E. Mkervalishvili, V. Orbeladze
Enginners: G. Pizhelauri, R. Gachechipadze.
Artists: Z. Nizharadze, G. Dzhaparidze, N. Lordkipanidze



В единый объем скомпонованы помимо ритуальных помещений дискотека, магазины книг и подарков, разнообразные предприятия общественного питания, лекционные залы, консультационные кабинеты, залы для демонстрации мод и видеофильмов, холлы и кулуары. Здесь создана благодарная среда для встреч, контактов, знакомств, танцев, концертов, коллективного проведения досуга молодежи. Думается, что со временем эта функция Дворца будет, естественно, развиваться. Уже сейчас помещения комплекса не пустуют с утра до позднего вечера.

Особо важную эмоциональную роль в структуре здания играет пространственное решение, опирающееся на внимательно разработанный сценарий ритуала. Ведущий автор Дворца В. Джорбенадзе считает: «Режиссура явилась той рукой, на которую, как перчатка, примерялось и надевалось все здание». В то же время ритуал не стал прокрустовым ложем для композиционного мышления, он п
организацию
ную театра
скому нац
традиционны
Сложно и
странство р
кали. Внутр
чередуются
няемые кр
лестничными
к кульминац
ния имеют р
и потому у
решении к
(в главном
бази», хотя
талле).
Конфигура
ции отдель
контрастны,
циональное
чение основ
ные по
функционал
щений чере
но оформле
ются в про
помещения.
Богатство
шения зрите
положенным
круглыми от
ях, пропуска
в самые ниж
верхнее отв
символическ
гранный мр
точник жизн
Элегантно
здания отда
конфигураци
це. В интер
и переходы
нли спирали
ные ракурс
ные теплоту

имопроникновение пространств не препятствует здесь возможности вычленения и необходимой изоляции отдельных функциональных зон. Симметрия крупных масс и пространств тонко сочетается с задуманной асимметрией, придающей объемам и
скне и живописные — образно-изобразительные. К первой группе относятся цвет дверей, латуни поручней, балясин, баз колонн, наиболее активно и тонко найденный цвет и рисунок полов, парапетов и лестничных маршей, а также цвет

The ceremonial palace takes up an advantageous and important section on one of the top points above the Kura valley. In this capacity, it became an active city-forming factor, and can be seen from almost any part of Tbilisi. It provides height orientation at the east entry to the city's historical center. There are views of the city and the river from the styled terraces and the main entry. A complete development of the large area of the city and other city improvement measure were taken due to the creation of the ceremonial palace. It stands somewhat individually, but at the same time it is organically connected with the landscape.

The building has a complex and complete and rational spatial structure which reflects the complexity and the multiplicity of the palace's functions. It is not designed only as a wedding palace. It is a place of celebratory ceremonies and anniversaries of the older generation and a place for youth. Thus, one of the grandest halls is designed for golden and silver anniversaries, which have become an important means of educating the youth.

Aside ceremonial rooms, there is a disco, book and gift stores, food courts, lecture halls, consultation rooms, fashion and movie halls. A comfortable environment for meetings, dancing, concerts, youth evenings has been created here. It is thougbt that with time, this function of the palace will naturally develop. Even now, the spaces of the building are never empty.

An especially important emotional role in the building's structure is played by the spatial solution, based on the carefully developed ceremony scenario. The leading creator of the palace V. Dzhorbenadze thinks that "the direction was done by the hand that tried and wore the building as a glove". At the same time, the ceremony gives the internal organization of the buildings a great theatre quality, close to the Georgian national character, traditional rituals and habits.
The complex design of the space is vertical. Inside of the large space, different levels follow one another, connected by beautiful stairwells, leading to the culmination of the ceremony. The spaces have different heights, open construction of planchers (in the main hall the traditional "darbazi", even though made of metal).

The configuration, sizes and proportions of individual spaces are often contrasting, which underlines the functional and compositional meaning of the main halls. Smaller areas open into large, dominating spaces through wide, decorated overtures.

The richness of the spatial solution is visually accented by the large openings in the planchers spaced one above the other, which let natural light into the lowest levels of the building, and the top opening in the main hall is a symbolic marble well - the source of life and wisdom.

The building plan, elegantly drawn, distantly evokes the human heart. Many spaces of the interior have the shape of an escargot or a spiral, creating unusual views and warmth and comfort. Interpenetration of the spaces does not get in the way of individuality and isolation of individual functional areas. The symmetry of large masses and spaces is intricately combined with the asymmetry, giving movement and mastery to the interiors.

Undoubted success of the creators is the laconic and eloquent solution of the facades. The wall dominance, traditional for the East, is connected with the large openings and elegance of a metal dentellerie in the area of the main entry. The walls are covered by a white natural stone, slowly attaining a warm shade. "So-called contemporary architecture lost such basic qualities as weight, surety, stability," says V. Dzhorbenadze, "In this design, I wanted to re-establish the intangibility, monumentality and on the other hand the surpassing of weight, which pre-determined the design's verticality on the whole".

The outline of the façade is full of symbols. Continuity, extension and unevenness at the same time, correspond to eternity and the complexity of life itself. Consecutively, there is a principle of pairing - objective existence and connection for an establishment of a new life of two being, while keeping their autonomy and equal value.

There is a sculpture in front of the main entry, reminding of the antique statue of Dionysius, which was found on the territory of Georgia in the course of archeological works.

An important role in the façade and interior composition is played by light. The colors applied by the designer may be divided into architectural and artistic. The first group includes the colors of doors, brass holders, balusters, column basis, most active and intricately found color of floors, parapets and stairwells, as well as the color of furniture, curtains and lights. The second group includes colorful stained-glass window, reflecting onto floors and walls, and a fresco by Zurab Nizharadze which provides a background for weddings. Together with the side frescos, it distinguishes the main hall.

The palace's emotional harmony effectively includes lighting and music (bells, folk singing, an organ is planned in the main hall).

The large and complex building naturally has some shortcomings. The number of secondary entries seems exaggerated, although, it does serve the flexibility of building use; relationships of some spaces are unclear; the location of the windows far away from the floor does not always make sense; placement and configuration of openings on facades is not always convincing; the desire to "cleanse" the form lead to functionally unexplained refusal of metals in the window sills... But the undeniable advantage of the palace is its colorful individuality, predetermined by the personality of the main architect in many ways.

Viktor Nikolaevich Dzhorbenadze turned 60 years old in the year the palace was completed. He is a real patriot of Georgia and Tbilisi. His professional development comprised of the interest for the history of Georgia's architecture (his research of "tetrakonh" churches such as Dzhvari is known), collecting Georgian folk art and the attention towards modern processes in architecture. His life, character, art naturally combines national and international, traditions and modernity, knowledge of technology and love of hand crafts.

Amongst his projects was the vocational school in Tbilisi, where one of the first attempts to tactically introduce a new building into the already formed city environment in Soviet architecture was made. The flatness of the façade of his hotel in Oni is dissected by an elegant case of balconies with see-through barriers, bringing together a large contemporary building with an old one. In the memorial complex on the Muhatgverdi cemetery on the outskirts of Tbilisi, Dzhorbenadze searched for not only a memorable monumental form, but also for new means of recreating the memory of history; thus, the main ceremonial hall has a view of the Dzhvari church seen faraway in the valley. The museum of I. Chavchavadze in Kvarel is monumental and dynamic, intricately placed into the historical surroundings. All these creations combine laconism, limited selection of form, contained plasticity, high taste, attention to detail.

In the practice of architectural organizations, the personality, individual abilities and artistic requirements of the architect are often neglected. Fortunately, Tbilisi city project was able to create special (not at all financial) possibilities for such a vivid and original personality as Viktor Dzhorbenadze. Perhaps it was the Georgian traditional openness and attentiveness to a person which came through. For seven years, he practically lived on the construction site, was able to convince and captivate the builders, artists and city and republic leaders, who became true co-artists of the unusual and expressive palace, which became the result of this collective and very hard work. It's not by chance that about 250 builders signed their names on the palace's façade.

которых ломещений; не всегда очевидна целесообразность расположения окон на большой высоте от пола; размещение и конфигурация проемов на фасадах не всегда убедительны; стремление к «очищению» формы привело к функционально необоснованному отказу от металлических сливов в оконных проемах... Но безусловным достоинством Дворца торжеств является его яркая индивидуальность, предопределенная во многом личностью ведущего автора.

Виктору Николаевичу Джорбенадзе в год завершения Дворца исполнилось 60 лет. Он истинный патриот Грузии и Тбилиси. В его профессиональном становлении органично соединились интерес к истории архитектуры Грузии (известны его исследования церквей-тетраконх типа Джвари), собирательство произведений грузинского народного искусства и внимание к современным процессам в архитектуре. В его жизни, характере и творчестве естественно соединяются национальное и интернациональное, традиции и современность, знание техники и любовь к рукотворному мастерству.

Среди его проектных работ здание ПТУ в Тбилиси, где была сделана одна из первых в советской архитектуре попыток тактично вписать новое сооружение в сложившуюся городскую среду. Плоскость фасада его гостиницы в Они расчленена изящной этажеркой балконов с прозрачными ограждениями, сближающей крупное современное здание с исторической застройкой. В мемориальном ансамбле на холме-кладбище Мухатгверди на окраине Тбилиси Джорбенадзе искал не только запоминающуюся монументальную форму ритуальных сооружений, но и новые приемы воссоздания исторической памяти: так, главный ритуальный зал раскрыт на виднеющийся за долиной силуэт храма Джварн. Монументален и одновременно динамичен музей И. Чавчавадзе в Кварели, тонко вписанный в историческое окружение. Все эти произведения объединяют лаконизм, скупость в отборе форм, сдержанная пластичность, высокий вкус, внимание к детали.

В практике проектных организаций слишком часто пренебрегают личностью архитектора, его индивидуальными способностями и творческими потребностями. К счастью, в Тбилгорпроекте сумели создать особые (отнюдь не материальные) возможности для такой яркой и оригинальной личности, как Виктор Джорбенадзе, в чем, возможно, проявились традиционная грузинская раскрытость, внимание к человеку. Семь лет он буквально жил на

One of the lessons in creating the ceremonial palace - a reconfirmation of an old truth: a real work of architecture must be designer, but real designing requires the whole designer - his talent, intellect, experience, mastery, all of life.

Tbilisi has many wonderful administrative and public buildings, but the large and beautiful city also needs representative buildings for more common purposes and constructions which are unusual, not standard, and individual in their solution, adequate with the national character, which attracted such wide and active public interest to the regeneration of the historical center build-up (not necessarily copying its historical style). In general, one can thing that a city may have a complete set of gyms in accordance to standards, universities, restaurants, but in order to provide its individuality, there should be at least one building which may become its emblem, similar to

стройке, сумел убедить и увлечь строителей, художников и руководителей города и республики, которые стали подлинными сотворцами Дворца, и результатом этой поистине коллективной и очень трудной работы стало необычное и выразительное сооружение. Не случайно около 250 строителей расписались на фасаде Дворца.

Один из уроков создания Дворца торжеств — подтверждение старой истины: подлинное произведение зодчества не может не быть авторским, но, в свою очередь, подлинное авторство требует всего автора — его таланта, интеллекта, опыта, мастерства, всей жизни.

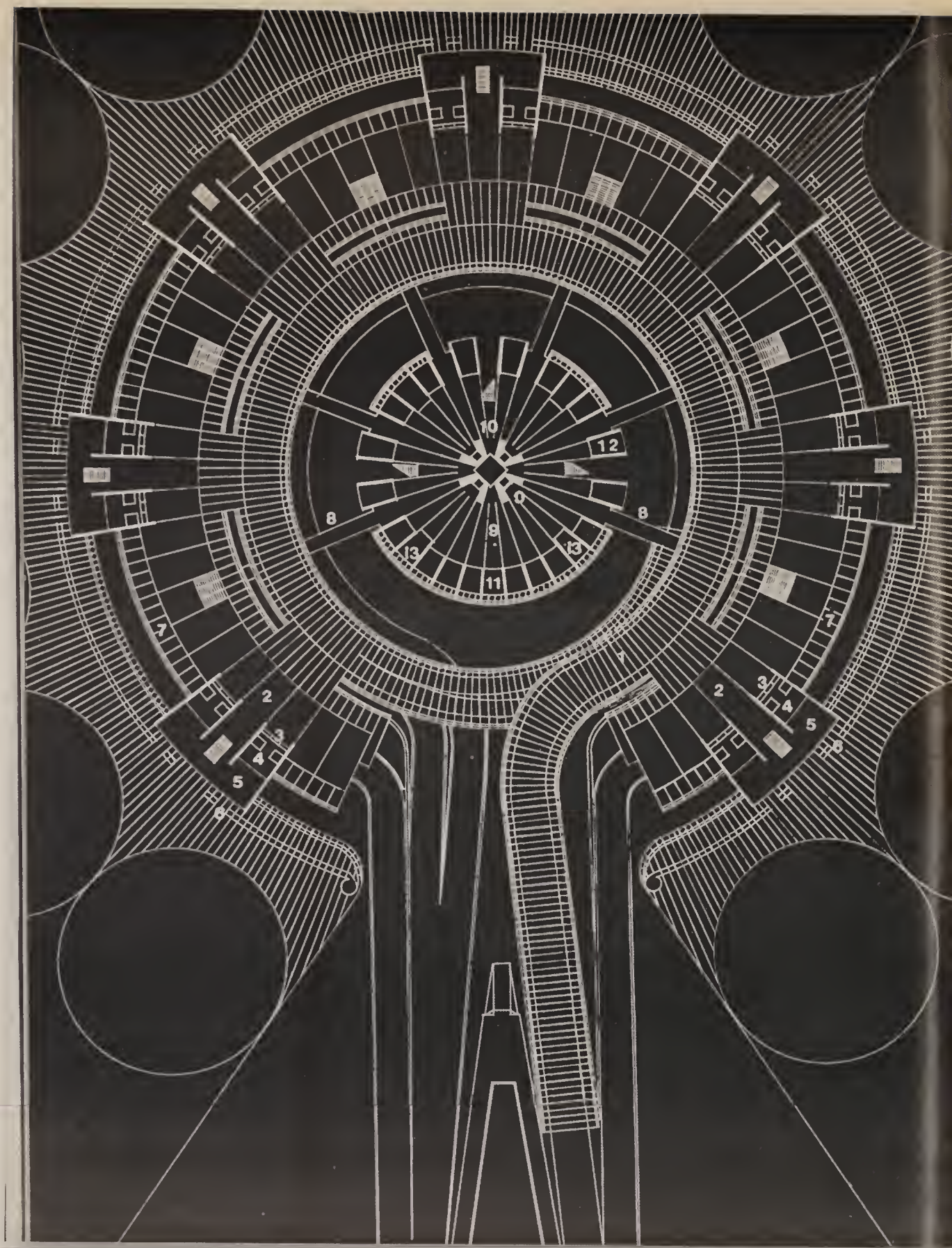
В Тбилиси много великолепных административных и общественных зданий, но огромному и прекрасному городу необходимы одновременно и представительные здания более обыденного назначения, и сооружения предельно необычные, нестандартные, своеобразные по своему образному решению, адекватные национальному характеру, привлекшие столь широкий и активный общественный интерес к регенерации исторической застройки центра (совсем не обязательно подражающие ее стилевым характеристикам). И вообще стоит задуматься: в городе может быть любой, отвечающий нормативам набор спортзалов, универмагов, ресторанов, но для обеспечения его своеобразия очень желательно, чтобы было хоть одно здание, способное стать его образной эмблемой, подобной Эйфелевой башне в Париже (так задумывался и Дворец Советов в Москве). Наверное, самое лучшее, чтобы таким зданием-эмблемой стало бы здание партийных и советских организаций, но в реальной действительности эту роль может сыграть едва ли не любое по функциональному назначению, но крупное, заметное в ландшафте города и яркое по образу общественное сооружение. Может быть, таким и станет в Тбилиси Дворец торжеств.

В. Джорбенадзе почувствовал потребность родного города в романтической архитектуре — «праздники города и для города», как назвал Дворец торжеств профессор А. Иконников, и попытался такую архитектуру создать. И суждения о таком сооружении должны исходить из понимания закономерности его создания, из учета замысла, а не соответствия правилам обыденной, «прозаической» архитектуры.

Давно замечено и естественно, что оценки новых явлений в искусстве обычно даются исходя из привычных критериев, выработанных для сложившейся художественной системы (забывая при этом, как не легко

the Eiffel Tower in Paris (the Council Palace in Moscow was designed with precisely this purpose). Probably, the best is when such emblem-building is the building of the communist party and soviet organizations, but in reality, this role may be played by any building, regardless of its functional purpose, but large, visible in the landscape and striking in form. Perhaps the Ceremonial palace in Tbilisi will become such a building.

V. Dzhorbenadze felt the need of his native city for romantic architecture - "city celebration and for the city" as described the Ceremonial palace by Professor A. Ikonnikov - and tried to create such architecture. Thus, judgment of such buildings should come from the understanding of the appropriateness of its creation, with consideration of its design and not trying to compare it to the rules of ordinary, "prosaic" architecture.



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ARKHITEKTURA SSSR, FEBRUARY 1984
ZVARTNOTS AIRPORT IN YEREVAN, ARMENIA

By: architects A. Tarkhanyan, S. Khachikyan, L. Cherkezin, Zh. Shekhlyan
Partners: architects A. Tigranyan, A. Meschai
Builders: S. Bagdasaryan, G. Gevorkyan, Yu. Kachatryan, E. Indzhikyan, I. Tsaturyan.

Наши достижения

УДК 725.39(479.25:20)

Аэропорт «Звартноц» в Ереване

Авторы — архитекторы А. Тарханян, С. Хачикян, Л. Черкезян, Ж. Шехлян
Соавторы — архитекторы А. Тигранян, А. Месчян
Конструкторы — С. Багдасарян, Г. Геворкян, Ю. Хачатрян, Е. Инджикян, И. Цатурян

Аэропорт «Звартноц» расположен в Араратской долине у магистрали Ереван — Эчмиадзин. Его образ был продиктован окружающей средой и желанием авторов вписать комплекс в ландшафт долины с природными доминантами — горами Арарат и Арагац, на фоне которых смотрится сооружение.

Здание аэровокзала имеет форму усеченного конуса («кратера») диаметром 200 м с возвышающейся в центре башней. По кольцу здания расположены семь объединенных «микровокзалов» с пропускной способностью 300 пассажиров в час — 14 стоянок для самолетов типа ТУ 154 или семь стоянок для самолетов типа «Аэробус» ИЛ-86. Расположение самолетов по кольцу вокруг здания, во-первых, увеличивает число стоянок у здания, и, во-вторых, обеспечивает гибкость в размещении в будущем на перроне стоянок различных типов самолетов. Перрон отделен от здания струеотталкивающей дамбой, которая служит одновременно ограждением. Архитектурно эта дамба как бы сливает перрон с объемом аэровокзала.

В аэровокзале применена децентрализованная система отлета пассажиров и централизованная система прибытия.

Отлетающие пассажиры по эстакаде транспортом попадают на второй уровень к микровокзалам, где размещены

Zvartnots airport is situated in the Ararat valley in the province of Yerevan-Echmiadzin. Its form was dictated by the surrounding environment and the desire of the architects to set the complex against the landscape of a valley with striking natural features, Mount Ararat and Mount Aragatz, which provide the backdrop for the buildings.

The airport building is in the shape of a truncated cone (or "chimney") with a diameter of 200 metres with a tower overlooking the centre. Seven 'micro-terminals' are located around the ring of buildings capable of handling 300 passengers per hour, 14 jetways for TU-154 aircraft or seven jetways for Airbus IL86 aircraft. Positioning the aircraft in a circle around the building increases the number of jetways and buildings while also ensuring flexibility in terms of parking other types of aircraft on the jetway apron. The apron is separated from the building by an anti-turbulence screen. Architecturally, this screen serves to link the apron to the rest of the terminal building.

Within the terminal itself, passenger departures are decentralized while arrivals were centralized. Departing passengers use the elevated structure to descend to the second level of micro-terminals, where there are [...]

Цирк. Архитектор Г. Пичуев, инженер О. Берим

Архитектор Г. ПИЧУЕВ

УДК 711.523(471.41)

Общегородской центр в Казани

Центр города Казани исторически возник и развивался на левом берегу р. Казанки при впадении ее в Волгу. На протяжении нескольких веков городской центр формировался вокруг древнего кремля, расположенного на холме. Занимая геометрический центр города, общественный центр Казани удобно связан со всеми городскими районами.

В 1956 г., в связи со строительством Куйбышевского водохранилища, воды создаваемого искусственного моря подошли к кремлю и Казань стала действительно городом на Волге. Город разделен водной поверхностью р. Казанки, имеющей ширину более 1,5 км, на две части.

При встрече с Казанью перед зрителем открывается силуэт исторически сложившегося города, в котором сильным аккордом звучит ансамбль казанского кремля с его белокаменными стенами и величественными башнями. Левобережная часть города раскинулась на холмах; город величаво спускается к левому берегу Волги тремя террасами, что придает его облику своеобразие и живописность. Планировочная структура Казани с радиально-кольцевой сеткой улиц сложилась в XVIII—XIX вв. и могла удовлетворять город с населением в 80—100 тыс. человек. Естественно, что в настоящее время она не может полностью отвечать требованиям нормального функционирования растущего современного города с миллионным населением. Это приводит к необходимости комплексной реконструкции города и его сложившегося центра.

Зрительный зал цирка

В пределах общественного центра города находится много памятников истории, культуры и архитектуры. Каждый век и каждая эпоха оставляли в градостроительстве свой неизгладимый след. Жемчужиной древней Казани, выдающимся архитектурным памятником, положившим начало городу и его центру, является ансамбль казанского кремля. Башни Сююмбеки и Спасская вместе с Петропавловским собором видны издалека и определяют архитектурный силуэт Казани со стороны волжских просторов. Гордостью Казани является комплекс зданий знаменитого Казанского университета. Это одна из сложившихся особенностей Казани: в границах центра города издавна размещается ряд высших учебных и научно-исследовательских институтов. Большую ценность в художественном отношении представляют памятники национального зодчества: культовые здания — мечети со стройными ми-

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ARKHITEKTURA SSSR, FEBRUARY 1977
CIRCUS IN KAZAN, RUSSIA

Awarded the USSR Soviet Ministers' Prize. By: architects G. Pichuev, A. Tagantsiev; engineers E. Brudnyi, O. Berim

А. ШВЕЦОВ, главный инженер проекта ЦНИИЭП учебных зданий

УДК 725.826.1

Архитектура цирков

Открытие нового стационарного цирка в любом городе является большим и радостным событием. Он гостеприимно принимает всех, увлекает зрителей тем, что происходит на арене.

Цирк ма
фронтален.
воедино спи
пресным пре
манеже, пор
в раскрытии
облика цирк
Современ
предшествов
вития Запад
амфитеатра
Франкони в
Поиски и
здания, отве
ской архите
сложившего
функционапе
«шапито», на
тельством,
монументали
ющее одно
ном ансамб

Одним из первых в стране появляется широко известный в то время как у нас, так и за рубежом Ивановский цирк. Выполненный огромной полусферой, а также и параллелепипедом кассового вестибюля очередь к эпохе Возрождения. В стиле Ренессанса, а впоследствии и эклектике был создан ряд цирковых зданий, например в Ижевске, Ростове-на-Дону, Киеве, Минске.

Произведения «академизма» не являлись

CIRCUS ARCHITECTURE

The opening of a new, permanent circus is a major cause for celebration in any city. Its hospitable nature makes everyone feel welcome and draws the spectator to what is going on in the ring. The circus is large, spherical and multi-faceted. This 'living' amphitheatre forms a whole with the diverse and interesting representation underneath the cupola and on the manege, provides many perspectives for viewing the architectural contour of the circus building.

The modern architecture of our circus was preceded by a period of two centuries of western European development, beginning with Astley's amphitheatre in London and Fraconi's circuses in France.

The design and preparation of the shapes of the circus building, which correspond to trends in Soviet architecture, began at a time when a certain stereotype for the functional form of the circus was already established. The 'shapito' of yesteryear, which was distinguished by abstract ornamentation, gradually mutated into a monumental building, which was rightly at the forefront of the city's architectural ensemble.

One of the first in the country was the Ivanovsky circus, well known both in Russia and abroad. Built in the shape of an enormous semi-circle, and a parallel ticketing hall with cylindrical semi-circular production unit, the circus was distinctive because of its simple shape and its artistic expressiveness.

Designs for the shape of the building were generally developed with morphogenous forms in mind and were inseparable from the search for a unique national identity and the development of local traditions and national motifs and subjects.

The Tbilisi circus is an imposing sight, an enormous pyramid in its inimitable national colours. It almost seems to be a continuation of the mountains on which it stands. When handling the shape of the building, the distinctive features of the Georgian landscape served as a source of inspiration, with its demonstrative, tectonic forms creating a memorable shape.

When erecting beautiful public buildings, Soviet architecture often looked to pre-existing shapes and styles, bygone historical eras and, above all, to the Renaissance period. A number of circus buildings were built in the Renaissance style and, subsequently, in an eclectic style, for example in Izhevsk, Rostov-on-Don, Kiev and Minsk.

Such 'academic' works were not architecture as such, but rather a sculpted representation of it. Soviet architecture rejected the figurative - it went further and shifted to the plasticity of multiple forms, materials, constructions, all governed by a single idea for achieving the desired emotional effect. This is particularly noticeable in the building of circus buildings over the past decade, when there have been significant attempts to resolve aesthetic issues, at a time when spatial constructions have begun to be adopted and new artistic forms were being used in the creation of an expressive town planning complex, and these forms have come to dictate the 'status' of a building, defining not only its social and functional nature, but its place in the city ensemble. And only then will the circus building have imparted something of its own modern architecture.

Цирк в Краснодаре. Удостоен Государственной премии РСФСР Авторы: архитекторы М. Шульмейстер, Ю. Моторин, А. Кудрявцев, инженеры А. Титов, Т. Лебедева, М. Глинкин

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Цирк в Сочи. Удостоен Государственной премии СССР. Авторы: архитекторы Ю. Шварцбрейм, В. Эдемская; инженеры: Н. Толипин, А. Меерзон

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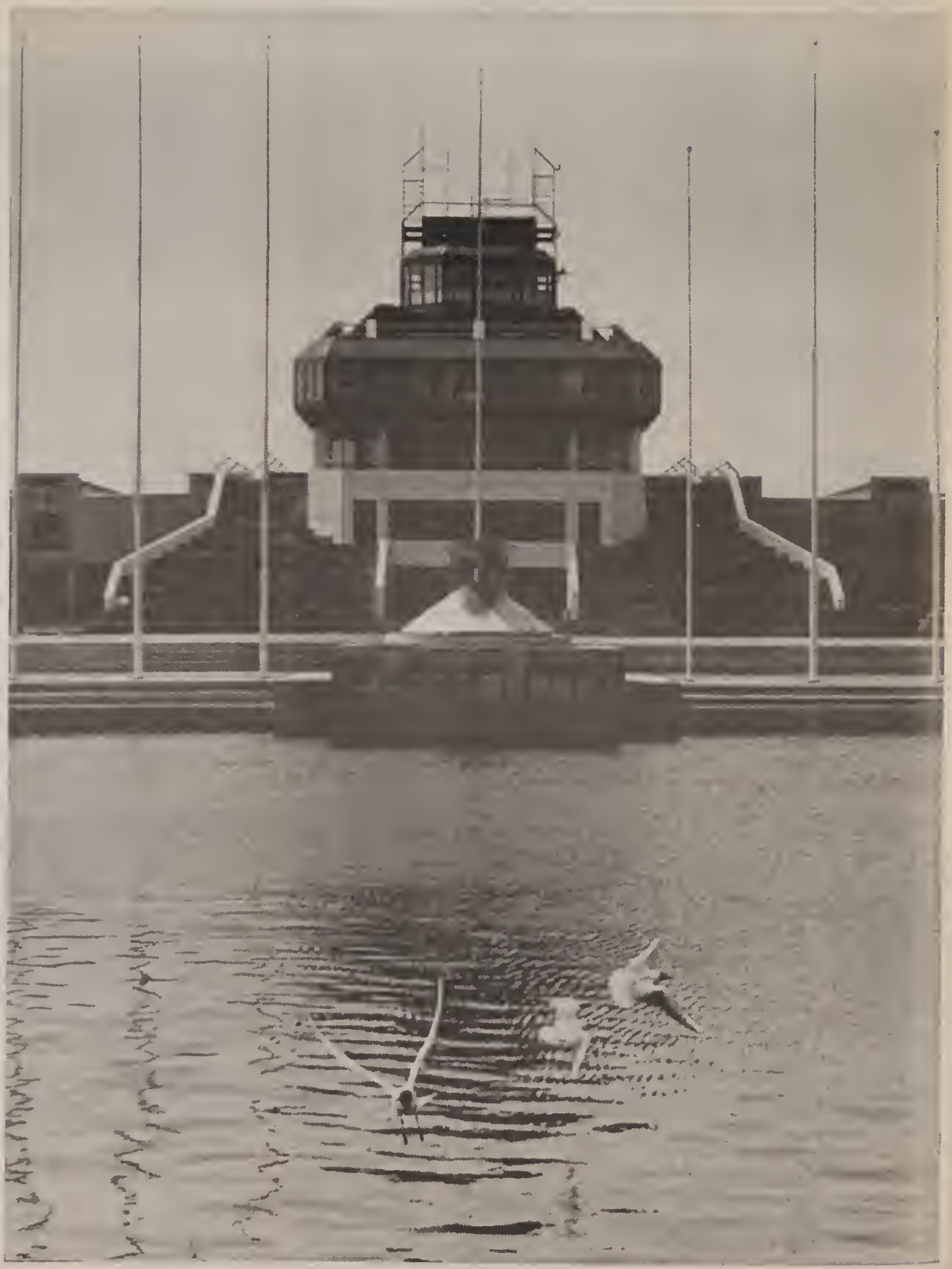
Цирк в Казани. Удостоен премии Совета Министров СССР. Авторы: архитекторы Г. Пичуев, А. Таганцев; инженеры Е. Брудный, О. Берим

12

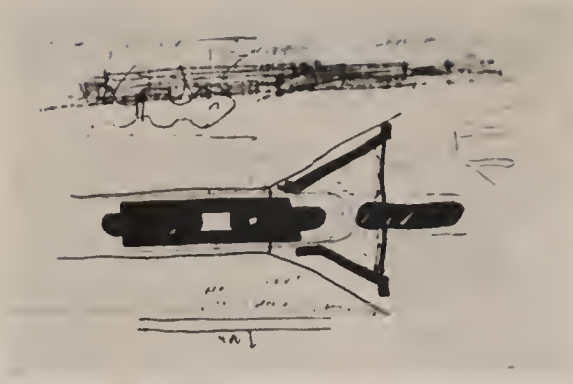
ARKHITEKTURA SSSR, JULY 1982
CENTER FOR WATER SPORTS IN TALLIN
THE ARCHITECT'S CREATIVE LABORATORY

The creators of the complex design: architects Kh. Looveer, A. Raid, Kh. Sepmani, I. Yanee; separate divisions: K. Looveer, A. Oruvee, I. Henson; interiors: V. Asi, Yu. Lambert, L. Laazar, A. Nadar, V. Tamm et al.

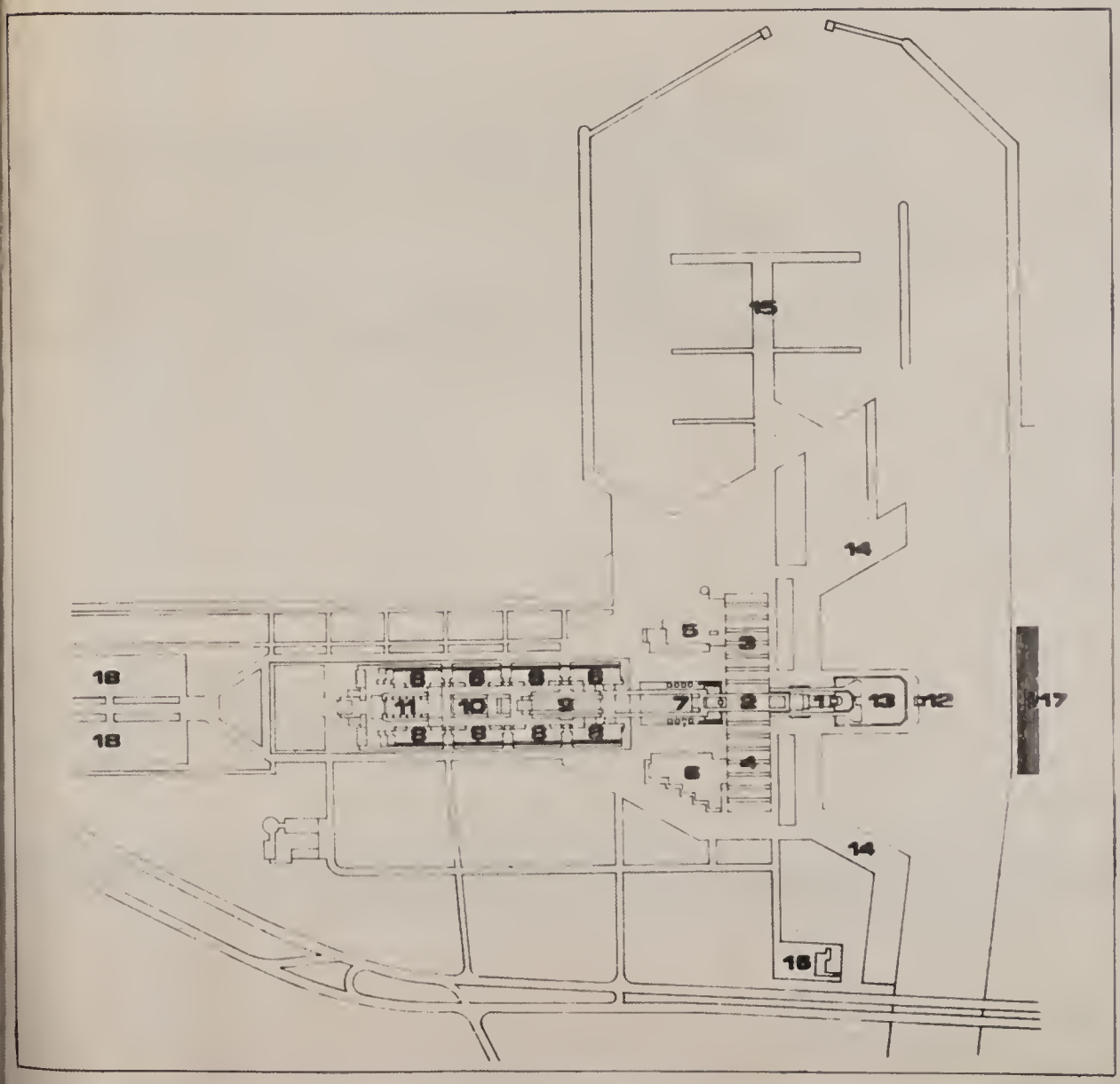


ЦЕНТР ПАРУСНОГО СПОРТА В ТАЛЛИНЕ

АВТОРЫ ПРОЕКТА КОМПЛЕКСА: архитекторы Х. Лоовеер, А. Райд, Х. Сеэмани, П. Янес; отдельных корпусов — К. Лоовеер, А. Орувее, П. Хейнсоо; интерьеров — В. Аси, Ю. Лембер, Л. Лээсаар, А. Надар, В. Тамм и др.



Генеральный план

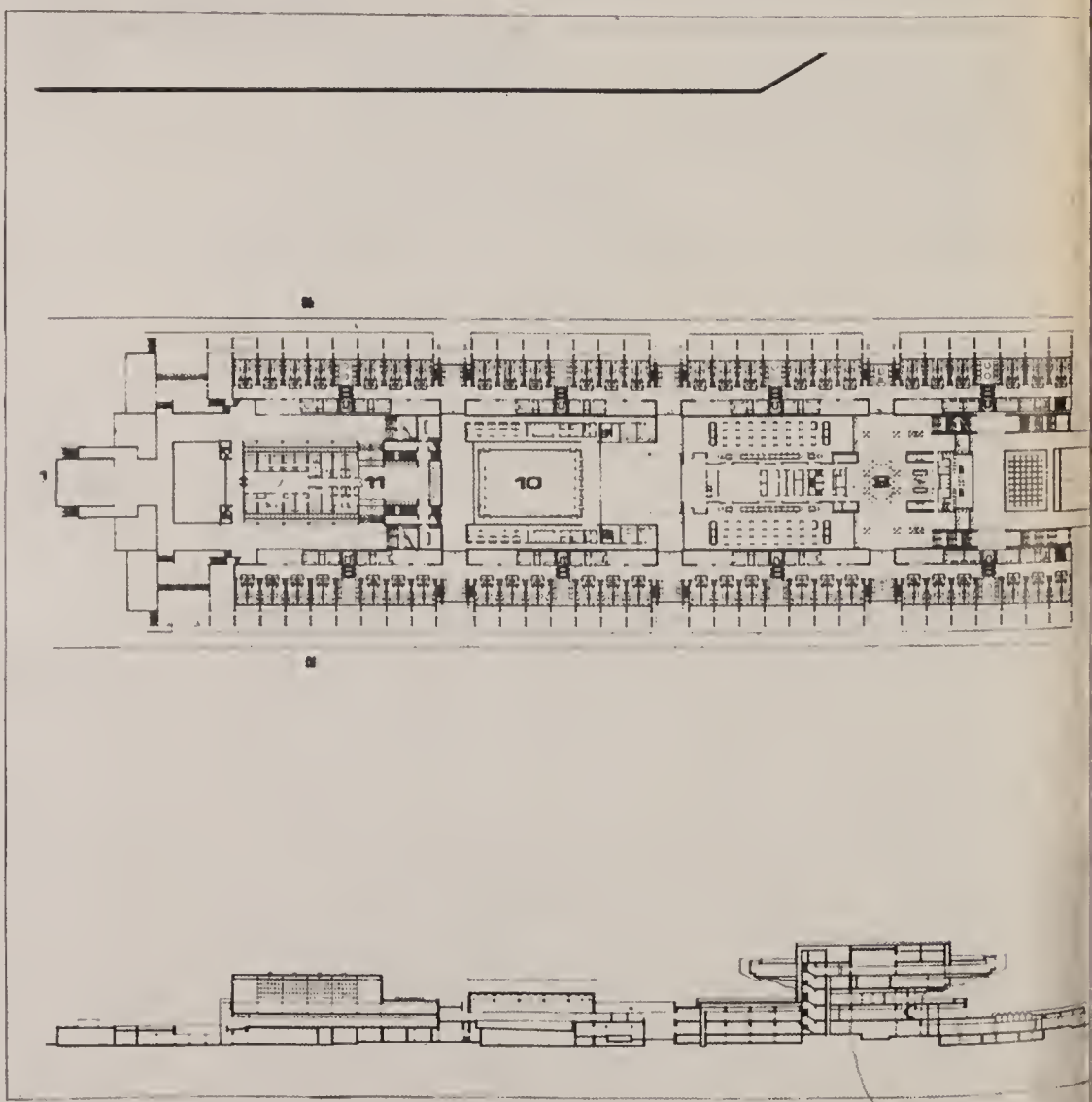


План на уровне
первого этажа

1 — яхтклуб (службы, судьи, оргкомитет)
2 — бюро регаты
3 — эллинг (обмерка яхт), раздевалки
4 — эллинг (почта), раздевалки
5 — ремонтные мастерские
6 — пресс-центр
7 — ритуальные церемонии
8 — гостиничные корпуса Олимпийской деревни
9 — вход в Олимпийскую деревню, ресторан, интерклуб
10 — плавательный бассейн,
11 — спортзал, медицинский центр
12 — олимпийский огонь
13 — церемониальная площадь, трибуна почетных гостей
14 — речная гавань
15 — морская гавань
16 — яхтклуб ДСО «Калев»
17 — трибуна для зрителей
18 — автостоянка

Вид с реки Нирита
Гостиница
Фрагменты внутренней площади

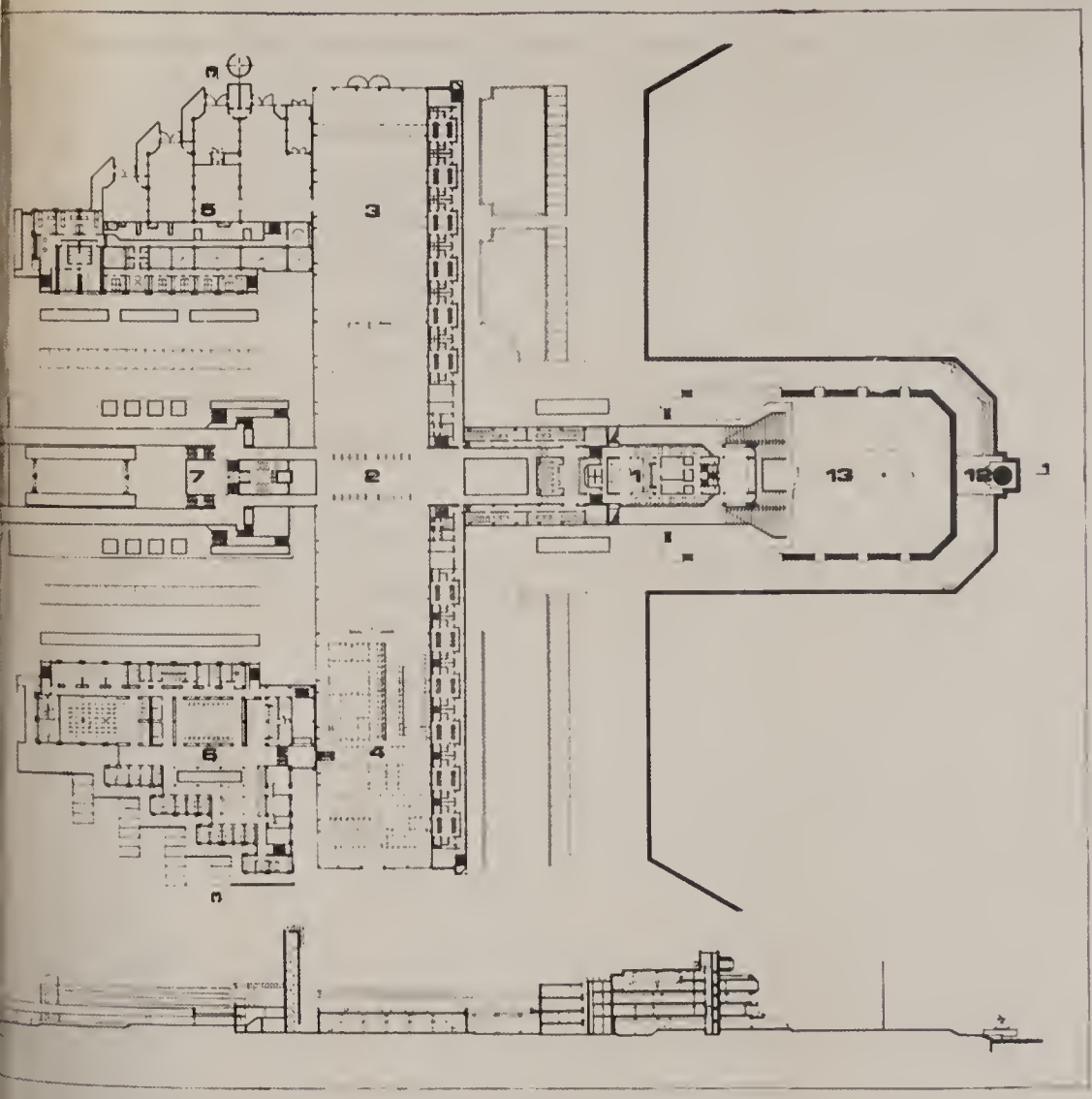
Фото А. Голака
Чертежи и эскизы предоставлены авторами проекта комплекса



Разрез 1 — 1

First-floor level plan:

1 – yacht club (services, referee, organizational committee)
2 – regatta office
3 – ship-house (yacht mooring) changing rooms
4 – ship-house (post) changing rooms
5 – repair workshops
6 – press centre
7 – ritual ceremonies
8 - lodging quarters



Olympic village
9 – entrance to Olympic village, restaurant, interclub
10 – swimming pool
11 – sport and medical centre
12 – Olympic flame
13 - ceremonial square
14 – river harbour
15 – sea harbour
16 – DSO Kalev Yacht Club
17 – Spectators' area
18 - car park